

# Heartatta Ck

#11

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GOLETA CA 93116

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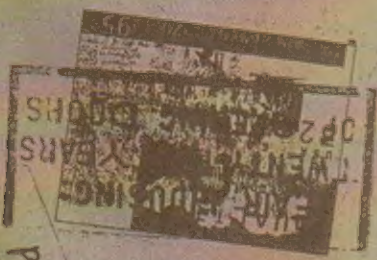
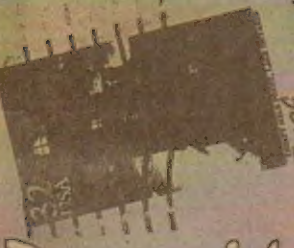
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Box 848  
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reviews and columns...

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# HeartattaCk

ISSUE #11, MAY 1996

PRESS RUN: Issue #11: 10,000 copies

**DEADLINES:** *HeartattaCk* is sort of a bi-monthly/quarterly magazine. The deadline for any particular issue is the first day of the next scheduled release date. So for example, the deadline for issue #12 is July 1st. The release months are as follows:

January • March • April • **July** • September • November

**NEW ADVERTISING RATES:** Yes, the prices have changed. There are way too many ads and too many people trying to get ads in *HeartattaCk*. I was going to eliminate 1/2 page ads altogether, but decided to just double their price which should effectively do the same thing. The 1/3 page ads are also a bit more. The last issue sold out at 10,000 copies so starting with the next issue the press run will get bumped up to 11,000 or 12,000 copies. Also, from now on everyone that does a 1/2 page or 1/3 page ad will be sent a copy of that issue. Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200

**SUBSCRIPTIONS:** HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. What's still available:

- #3 interview with Ron Campbell
- #4 interview with Avail
- #5 the Acme interview
- #6 weird issue with Kingdom Scum
- #1, #2, #7, #8, and #9 are all sold out

**DISTRIBUTION:** HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies.

PS: Play Soccer!

I am lost. I've talked to both Dana and Chris on the phone. They both seem like nice people. They are intelligent and also passionate about their lives. When all of this began I was hoping that Chris would just confess to the whole thing. That would sure make it easier. But that didn't happen. He maintains his innocence. In the absence of a confession it would have been easier if my gut impression of him was that he was untrustworthy and devious. Sometimes I can just tell when people are akin to snakes, or at least that's my inclination. But Chris didn't strike me that way. He was real. He didn't hide. We talked about this whole thing as people. He could understand why people were upset, and he admitted that there were problems with the relationship that he had with Dana, but his claim was that she was exaggerating the situation. He said that he had tried repeatedly to talk to her, but this was next to impossible because besides the fact that she simply wouldn't talk to him she also looked at these advances for talk as threatening. He didn't know what to do. He explained to me that no one cared what he had to say about the whole thing. He talked about the frustration of getting threats from people that didn't want to hear his side. He seemed helpless. I asked him why he wouldn't write something a bit more detailed, and his answer was that he felt that he could only make things worse. What was he supposed to do, attack Dana's story and attack her personality? He didn't think people would listen to him, and he thought people would only hold that against him. He seemed kind of defeated. But really how can he defend himself? There aren't any charges against him, and no formal body is deciding his guilt or innocence. He can't do anything but hope that it will all blow over.

Beyond that, he was kind of angry at *HeartattaCk* and at me for printing Dana's letter and for not giving him a chance to immediately reply. He didn't seem to think I was defending him, and though he could understand that this issue was already an issue before it appeared in HaC he was upset about the way we handled it. Anyway, in this issue you can all read his defense. You can also read an assortment of letters that came to HaC concerning this situation.

I must admit that I do believe in the concept of "innocent until proven guilty." There is no way around that. I simply cannot and will not relinquish that concept. It makes sense. My entire life I've had a fear of being imprisoned or punished for crimes I never committed. For as long as I can remember I've had a series of recurring dreams in which I am put in jail for things I haven't done. I have a fear of authority that is based on that fear of injustice. So, yes, my belief in "innocent until proven guilty" is based on

some personal agenda, but everyone's belief system is based on a personal agenda. Anyone that argues otherwise is an idiot. This belief in people being innocent until proven guilty is part of my system of justice. And I do want justice. Everyone wants justice.

But what is justice? And from who's perspective does it take place? Is justice to be served from the perspective of Dana, Chris, or both at once? Is justice making sure that the accused are considered innocent until proven guilty, or is justice making sure that the guilty are punished for their crimes? Is justice some sort of





# GOLETA FESTIVAL 1996

July 19th through the 22nd

Well, yes, the promise has been made that this issue would have a full listing of all the bands that would be playing at the Goleta Festival, but the bands have not all been confirmed at this point. By the time HaC #11 returns from the printer the list will however be confirmed (or at least that is the idea). We're putting together a short flyer/list that includes info on Goleta and a map of the area. If you would like this list then please send two stamps (that's two stamps) to the *HeartattaCk* address. Please don't call for information on this festival. Send two stamps. Got it? Two stamps. Yes, two stamps. That's two stamps. Two stamps.

art by J. Nielsen

## ISSUE #11, MAY 1996

trial? Is it giving Chris a chance to defend himself, and making sure that both sides have an equal opportunity to present the "facts." Is justice putting Chris in jail, or is it beating his head in with a baseball bat, or is it branding him as a "rapist" in front of the entire community, or is it trying to find a way to remove the characteristic that has caused him to behave in this way? I absolutely agree that we as people need to support women when they come out to tell their stories. We need to give them the emotional support they need, and we also need to make sure that they are safe from unreasonable criticism, but at the same time we need to find a way to retain some system of serving justice, and maybe I am alone here, but I think we also need to retain the concept of "innocent until proven guilty."

I am more confused now than I was when this began. I believe Dana, and I believe Chris, or at least I don't disbelieve either of them. They could both be lying, they could both be telling the truth. I don't know. I can't make that distinction. I only know that people got hurt here, and people are getting hurt everyday within the world and within our community. I am always amazed when people within this scene are surprised that rape and abuse are taking place within our community. That seems so obvious. We all need to be aware of that.

This is not paradise. There are predators within our community, and there are victims just waiting to be preyed upon. As a community we need to firmly say no to sexism in all of its manifestations. We need to tell men over and over again that women are not sexual objects, that communication is essential in relationships, and that rape and abuse are not acceptable acts. At the same time we need to tell women to stand up for themselves, to be more assertive about their needs and desires, and to be wary of predators. We need to constantly educate people about dealing with one another. Our society is constantly feeding us information that is destructive and detrimental to our well being. We need to struggle against that anyway we can. And at the same time we have to be careful not to put too much faith in the safety and security of this scene. People within the hardcore community are unfortunately just people. Some of us are really twisted, and some of us are untrustworthy. Be careful.

I can only hope that the letters and editorials from issues #9 and #10 have helped to get people thinking and talking. If we don't communicate then we are left in silence. And yes silence can sometimes be easier because in silence it can be assumed that we are all one big happy family that shares some collective consciousness, but we're not. When we actually talk to one another we suddenly learn that we often have very different ideas on everything from the fundamentals of right and wrong, to the meaning of life.

So with that I leave you to decide for yourselves. — Kent

One final remark... In the last issue I made the mistake of saying that *Alien* was the 'zine that will print any and all names of suspected rapists, but the 'zine in question is actually *Spinsterwitch*. The last issue of each of these 'zines came as a split 'zine and I simply got the names switched around. Sorry.



**STORES:** If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

Make all checks or money orders out to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

**HeartattaCk**  
**PO Box 848**  
**Goleta, CA 93116**

phone (805) 964-6111 • fax (805) 964-2310

**CAPTAIN:** Kent McClard

**FIRST MATE:** Lisa Ogelsby

**CREW:** Mike and Danielle Arcidiacono, Steve Aoki, Mark Register, Mike Ruchle, Chris Quiroz, John Isaacs, Brett Hall, Ben, Nate Wilson, Dylan Ostendorf, Leshe Kahan, Adi, Jeremy, Joe Gonzales, Heather Harris, Grege Pineda, Sergio Roebaldo, Shawn Scallen, and Dan Fontaine.

**CONTRIBUTORS:** Felix Von Havoc, Daisy Rooks, Chris Jensen, Steve Quinnan, Richard Corbridge, Adam, Dan Gatewood, Rick Spencer, and Ron Cambell.

**COMPUTER INFO:** HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to send it in typed form because then we can scan it in... but if your only resource is paper and pen then we'll deal with that too.

**CONTRIBUTIONS:** We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

**CLASSIFIEDS:** Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

**PRINTING:** HaC is printed with soya-inks on recycled paper.

PS: Play Soccer!

Intro 3



# Self-Killing-Self Distribution

## Some of our titles:

Ashes s/t  
Burn s/t  
Cannon "the solution"  
Crosse Section s/t  
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Empathy s/t  
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Gorilla Biscuits s/t  
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Judge "the storm"  
Lifetime "innit"  
Mouthpiece "face tomorrow"  
Outspoken "survival"  
Quicksand s/t  
Resurrection s/t  
Snapcase "steps"  
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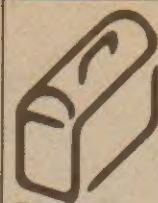
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Bryan Alt produces what is without a doubt one of the most important zines in print. This zine, to paraphrase other reviews, is the zine that restores my faith in punk and hardcore. Includes many well-researched and well-written articles on a variety of important topics. An excellent zine and required reading for the thinking punk rocker (if you think that's an oxymoron, then buy a copy). (50 offset half-legal pages)

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fig. 25



## The Van Pelt

Stealing from our favorite thieves LP/CD

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fig. 17

## Chisel

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fig. 21

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Gern010 Garden Variety-s/t LP/CD  
Gern009 Native Nod-Bread 7"  
Gern004 Native Nod- Answers 7"  
7"- \$3/4/5 LP/Cass- \$6/7/11 CD- \$9/10/13  
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## Native Nod

Lower G.I. Bleed 7"



fig. 24



fig. 22

## Native Nod

Today Puberty,  
Tomorrow The  
World CD  
9 songs 50 mins.

## Rye Coalition

New Sheriff in Town 7"



fig. 18



*Just a quick note... What follows are just ideas. They come from real people. People from within our community. These are complicated issues. We have to talk, to communicate, to listen to each other. I know it isn't always easy. Sometimes these topics are difficult and the emotions that come to the surface can be painful. I've talked to so many people in the last two months. I've heard a lot of pain, and I've seen so much anger. I wish I had all the answers, but I don't. And like everyone, I'm just trying to make sense out of the world. It takes a lot of guts and a lot of courage to write about these issues. Sometimes the process involves exposing some painful part of your past, and sometimes it involves exposing yourself to verbal abuse. We as a community need to communicate. We can spend a lot of energy yelling at each other, but if we're going to learn and grow as a community then we need to get past that. Respect each other. We're all part of one imperfect human experience.*

— Kent

**TO WHOMEVER HAS MADE IT THEIR CONCERN:** I am writing this letter in response to a recent, horrible accusation that was made by certain parties.

**I AM NOT A RAPIST.**

**I HAVE NEVER FORCED ANYONE TO HAVE SEX WITH ME AGAINST THEIR WILL.**

To explain further: Dana and I dated for several weeks, last spring. It was NOT the most healthy relationship I had ever been involved in, due to BOTH Dana and my own faults. I would have to say, in retrospect, that I did treat her badly and that I did cut off all communication with her abruptly (these are unfortunate personality traits that have often earned me the title among some as an "asshole"). I don't however feel that this gives Dana or any other named or unnamed party the right to exaggerate the truth to this extent.

Upon hearing the rumor that I had been accused of rape, I went to the Police station in D.C. No charges were filed. No rape occurred.

These lies have destroyed my reputation and have uprooted every aspect of my life. I have received death threats and harassing phone calls; but no one asks me what happened, they just want to tell me what they think they know happened.

I am sure that most of you who read this have already made up your minds, one way or another, and that reading my response will probably not change your minds. I just hope that sanity prevails and a few individuals (ESPECIALLY THE ONES INVOLVED) think hard about what REALLY happened and get on with their lives. — Christopher Bonner

Dear HaC/HaC readers,

I thank you for printing my letter. I realize the discomfort and difficulty I placed on HaC with my letter. I understand how it could feel like you are being asked to judge and come to a verdict based only on my letter. Printing my letter was not an easy decision, I'm sure. I also thank you for taking the time and the effort to respond. I have a few things I'd like to say, either to defend myself against the responses, or to clarify any confusion I may have left you with.

I had NOTHING to do with the fliers seen around. I see little point in "Kicking Chris Bonner's ass to kingdom come." So I did not pass out the fliers. I do not feel that an anonymous flier, giving little details, suggesting violence is how I wish to handle this situation. First of all, I believe that there would be little point in printing the circumstances without printing our names. I want people to know who Chris is so he cannot continue to hurt people, and I want people to know who I am so they can contact me with responses or questions. I also believe Chris has the "right" to know who has written such serious words about him. By printing my name along side my claims, I also let go of a whole lot, and realized I am no longer afraid of him, or anyone like him. I agree with Lisa that, "Who knew if the woman in the flier wanted her story made into a symbol of action against this kind of abuse? ...Sometimes people need to fight their own battles." The flier was not a way for me to fight. Writing what happened to me was my way. I urge any woman or man who Chris ever harmed to come forward and explain. Maybe if Chris realizes how many people he has affected, he will begin to understand what he does and try to stop. Basically my main reason for sending my letter was as a warning. Because there were women before me who were raped by Chris and if his history as a rapist was known, I and anyone after me could have stayed away. When I heard about a woman who claimed Chris had raped her I asked him about it. He implied she was a riot grrl looking for some attention. I believed him. And I called myself a feminist—yet I still bought his words, as backwards and un-feminist as they were. Chris had this ability to twist my words around and come out on top. Again, another reason why I wrote—to try to get Chris to realize what he has done and may still do (maybe not, I haven't spoken with him since last summer). Chris' brother once said to me that a woman can't be raped because it's too difficult for a man to enter a woman if she's dry, and if she's wet then she wants sex, and therefore date rape can't exist. Whatever. A woman can get "wet" from a television ad, it doesn't mean that she wants to have sex. I do want to take back one thing that I wrote in my last letter. I wrote that every time Chris and I had sex I

was raped. That isn't true. There were times when I gave consent. It has taken me this long to sort my relationship with Chris out and re-evaluate my words and actions. Realizing this is very difficult and frightening to me. Sometimes Chris and I had abusive sex. Other times I said "no" and sex occurred anyway. There were times when I'd just close my eyes and wait for it to end. I never said "yes" and I never said "no." So why does silence equal "yes" and not "no?" Neither were implied. I know that "silence doesn't equal consent" is a phrase we are all familiar with, but we all need to think about just what that means. One time I was seriously afraid for myself. I remember thinking of ways to get away. Being so glad there were friends outside waiting for me who, if I was gone too long, would come looking for me. Chris was erect before we even got to his door. In the car ride to his place I had done and said nothing what-so-ever to turn Chris on. This was the car ride when he said "I'm going to change the name of my band to date rape... because it's my new favorite concept." In other words Chris knew what he wanted to happen at his place. And thinking about what he wanted to do he turned himself on. Once in his apartment I did consent to him giving me oral sex. And when he said, "Let me put it in... just for a second." I didn't say anything. Within a second he was completely naked and inside my body. I said, "I've gotta go—they're waiting for me," and he said, "I know," but continued. I thought about screaming for help but was too humiliated to, I was more terrified of being seen with my pants at my feet and my arms held down and of the shame I'd having been seen than I was of what Chris could do to me. I felt his aggression and my hands were held down at my sides and I said "Stop—I've gotta go" and I managed to struggle out from under his body, immediately I was forced back down and he was inside my body again saying, "I want to cum inside of you." I said, "NO. Stop it." Eventually he got off me. Then I was putting my pants back on and he was laying there on his bed, naked and said, "Will you kiss it?" Would I give him oral sex? I was so scared that I literally kissed the head of his penis and raced out of his apartment. Out the door I realized that I'd left something in his apartment but I was too frightened to go back. This is the instance which I went to the police about. I hope that if Kent does not consider any other times to be rape, that he at least thinks this case was rape. And I hope that Chris realizes that was rape too.

I want to ask Chris: Do you remember my crying on all the bathroom floors we fucked in and you saying, "I can't date you if you're gonna cry like this all the time" and I'd pray you meant what you said and never see me again. Did you ever wonder WHY I was crying?



I want to, in a sense, defend Kent's response. Many letters sent to me have been very angry with Kent's words. There are definitely things I was angry about in his response. But Kent is a human being. When I spoke with Kent he said that people tend to treat him as though he is an institution, and not a person. Being a person, he has the right to his opinion. In Kent's editorial he writes "...Ideally I would like HaC to be a forum for discussion. I want it to be a place where people can express their views without feeling like they'll be excommunicated from the hardcore scene... Our opinions are not cut in stone and ultimately not one of us holds some monopoly on truth... Sometimes we say that we believe this or that, and then after hearing other people respond we realize that what we really believe is something completely different. And sometime we realize we were wrong. Being wrong is part of learning." In other words maybe all of us, Kent, you, Chris, and I all need to learn a whole lot more about ourselves and about how we interact each on another—physically and emotionally. And most importantly, confront each other with support, and criticism. — Dana/PO Box 4164/Crofton, MD 21114-4164.

HeartattaCk,

I don't really think we need another white, upper class, male's perspective on the subject of Dana's letter in issue #9, but here it is....

One thing that I had a problem with was, where is Chris' chance to answer? He was not given a chance to respond, I mean the advertisement for his band's 7" is in this issue. If I received a letter or phone call asking me to respond to rape charges, I would be pretty prompt in my response to this controversy. Also why is there still an ad for his damn record?

It is difficult to put my thoughts on paper and I really do not know if I have the right to. I saw the women on stage at the Fest and felt weird about it. What makes me feel more disturbed is that if we believe all this social change through hardcore shit, why there are questions about Dana's believability? I have very little faith in the criminal justice system, it is anti-woman. Oh, so the cops did not believe Dana's claim, the cops have no final word on this subject. Since when have we all believed the cops? Fuck that, fuck Chris. I believe Dana. To finish up, one of my close friends works in an emergency room in Chicago, as a nurse. She has dealt with many rape cases and one night a 17 year-old girl was brought in and they did the whole rape exam on her. Well, it turns out she was raped by her uncle, a police officer. There were signs of rape and suddenly the ER was swarming with cops.

One of them told my friend, "We protect our own—she was lying." If we want to fight the system, let's start our own. Thank you to Dana for having the courage to write the letter.

— Benjamin Lokiec/20629 Erie Road/  
Rocky River, Ohio 44116

Kent,

I am responding to your answer to the "Dana Letter" in *HeartattaCk* #9. Initially I would like to first state that I was very pleased that you guys decided to print such a letter. My main reason for feeling this way is that I do not believe in "date rape." The term meaning that someone coerced another person (so many people think that rape is only a man's problem...) to have sex with them lacking the situation of violence. I am very anti "date rape" because for years I thought that such a thing had once taken, many times really, place in my life. A short over view: I've had two boyfriends and have had sex with them both. At the time I did not feel happy, pleased, comfortable, sure, or whatever with the fact that intercourse had taken place. I had myself in counseling. My friends consoled me. I accused the guys, threatened them. I even hated them. But why? The problem wasn't that, supposedly, two different guys had raped me. The problem was the situation that surrounded the sexual activity; (now being totally straight) the situation being drugs, rebellion, and most importantly a peer group of insecure goal-less kids who did nothing but bring me and everyone else down. It was the situation. It was the situation that altered my perception of what was really happening. I wanted to justify my reason for having sex, and "date rape" was the perfect justification for an insecure girl who was not happy with a decision that was made. It is very pathetic when I think about it. I am more secure now. I don't give into peer pressure. I'm half way to knowing who I am and I seriously laugh about what's happened. Some people think I'm crazy for laughing. But I can because I did the ultimate fix for that disease of insecurity. I forgave myself. I told myself that it was okay, that I am only human and we all make mistakes. It's all about forgiveness. (Getting back to my point) Dana may very well be an insecure person, just like I was. She did not have enough control over her own life to determine what should have been in her best interest. She said so many times, "...I pushed my concerns to the back of my mind" (inability to pay attention to best judgment) "...I didn't really think much about what had happened or about what began next." (inability to realize harmful situations) "...it was easier to do these things because after an hour of saying 'No'..." (inability to take a

stand in an uncomfortable situation). Look, I am no psychiatrist, but it sounds like Dana has a problem with being authoritative, period. What really is going on here is that she is more than likely regretting getting involved with this guy and she doesn't know how to deal with it. Thus, the proclamation of "date rape." It's an easy way out. It's an easy answer. Justification. (It's not to say that he didn't rape her: there is one scenario in there that gives a hint of a real rape situation, "...I was held down, immobile and he was just angry and aggressive and terrible." But, the fact being that there is only one side).

Rape is a serious situation. It is life threatening, emotionally scaring, and it is often neglected by authority due to the crying of wolf- A.K.A. "date rape." I'm really glad that *HeartattaCk* printed this letter for the following reasons: It has brought the confrontation of "date rape" to the scene. This will help us all evaluate our own relationships. In evaluating we will be able to take more caution because there are those wolf criers out there. It has brought upon us the issue of communication and how real and necessary it is. Not only communication with others but also with ourselves. We must not ignore the situation, like Dana, and then want to try and justify our actions—claiming "date rape." The letter also makes us aware of our own insecurities and thus gives us the ability to take control of situations, not only sexual. I believe rape is real. It is scary, especially being a woman living alone, to know that it does happen. But I don't think that Dana was raped, based on the information that she has given us. I think she wants to justify a shitty relationship and get back at a guy she claims to be a jerk. Thinking that I had been "date raped" had almost ruined me. It placed more fear and insecurity on me. And I know that a lot of people may be feeling that they have been "date raped," however, I think they need to evaluate the surrounding situations. What kind of mind set were they in at the time (still are), insecure? Evaluation, communication, and forgiveness. It's okay to say "you're sorry" to yourself.

We do not have the right to change the definition of rape. It ridicules the situations of those who have truly been raped.

Sincerely, Rachael Evans  
1402 Greenwood/Kalamazoo, MI 49006

Kent,

In reading the letters in HaC #9, I was rather shocked at the response you gave to Dana's account of her experiences. I thought, first off, that her letter was very well written and poignantly and honestly addresses the issue of rape with all its complexities. I can **letters 9**



empathize with her situation because I was raped by an acquaintance as well. Instead of going to the police, I sought help through my university and was treated to some degree in the same fucked up way as Dana. My story was discounted. I was told I wasn't raped. I didn't want to believe I was raped either. But I was. Dana addresses the crying "wolf" issue which women are so often accused of when they have the courage to speak out against their attackers. Besides being raped, this treatment of women as liars makes the battle through survival twice as hard. "Women are doubly victimized; by their attacker and, subsequently, by society."<sup>1</sup> Kent, you sound like my Title 9 officer or the officers that questioned Dana when you say, "Dana's story isn't clear." To me it's totally clear. I don't think that it's stretching the definition of rape to a dangerously thin connotation to say that someone is raped who said no to sex and then was "held down, immobile." It doesn't matter that they had sex before or were in a relationship. I think it's more dangerous to try and limit the definition of rape or date rape because then you exclude people and their experiences.

You're right when you say, "people need to learn to communicate." But whose responsibility is it? Everyone's! If Dana said she didn't want to have sex when she and Chris first started seeing each other, and Chris wore her down with advances until it was finally "easier to just stop saying 'No,'" he is the one with the communication problem. Unfortunately, Dana has learned the hard way, as have I, that you can't trust people to listen to you. Part of growing up is choosing who you should have around you, but it's not her fault she got hurt in the process.

Maybe it was irresponsible to print Dana's letter because you don't know the whole story and it's just to want to protect parties on both sides until the defendant is proven guilty, but here lies the problem. The justice system is so fucked to women that these cases almost never come through with verdicts against the attackers. When they do, the punishment is sometimes like a slap on the hand. Often the person put on trial is the person who was raped and not the rapist. They question everything about you, what your sexual history is, what you were doing there, etc. It seems like her character or her honesty is being put on trial by the letter you wrote. If there's one thing we can do in the punk scene it's to at least be fair to those who claim to be attacked as well as those who are the attackers.

I believe Dana. I've been in her shoes and her story rings totally true to me. That's my reality whether you believe in reality or not. Women live in a world where victimization, sexism, oppression and countless other travesties are realities. Part of fighting rape is believing and legitimizing women's perspec-

tive of the world. Rape isn't a matter of opinion. Because she stopped saying no doesn't mean she said yes. It doesn't mean she "consented to abusive sex" as you put it (whatever that is). The fact that you say you shouldn't be making judgments against Chris Boner being a rapist and then discount Dana's experience as rape is inexcusable. You're helping rape by protecting him and disbelieving her. It's the same bullshit that you see happen everywhere else. It makes me so sad to see that attitude perpetuated in the punk scene coming from someone who I generally view as cool, political, and active.

I think it's interesting that you included the possibility of someone spreading rumors around about you if this mode of finger pointing were practiced regularly. Some men, and one woman who it turns out had coerced someone into sexual activity, became defensive when I shared my story of what happened to me. They used a similar argument to yours. I think it was a result of their own embedded guilt and fear of their own thoughts/actions more than a fear of the community attacking them. I don't know, but it seems like you need to think about your motivations for your response to Dana a little more.

This is not to say that pointing fingers and name calling are things I advocate. I've seen some pretty out of line statements be made about people I know and about myself even. When I discussed this issue with a close friend, she said that education is the key to making change in the scene and the world at large. This is much more productive than trying to ruin someone's reputation. Personally, confrontation is the best way to deal with these situations. Perhaps Dana could get her friends together and get in Chris's face about all of this. Get your community involved, people who know you both. I recently confronted my attacker four years after the incident. It was the most empowering thing I have ever done. But it took a long time for me to be ready, and only you know when you are. It forces the perpetrator to deal with you on your terms, which is important. It's also the most direct way and you don't have to rely on other people like Kent to get your message across.

What it all boils down to is, I don't disagree with not wanting to print the letter, but I do disagree with the reasons you gave. However, I'm glad the letter was printed because it did precipitate a lot of dialogue amongst people I know. Some very positive things have come out of it.

— Dominique Davison  
532 Aileen St./Oakland, CA 94609

<sup>1</sup> Lyn Kathlene, "Developing Rape Programs and Policies Based on Women's Victimization Experiences: A University/Community Model," *Gender In Urban Research*, p 181 (1995)

Greetings to all...

I would like to commend Lisa, Leslie, and Kent for how they handled Dana's letter in issue #9, I admire their courage and conviction... I applaud the three of you... I want to discuss my own feelings on that particular instance 'cuz I have not heard a response from Chris or been witness to any of the events Dana spoke of... I will respond in a different way nonetheless... If we as punks wish to have an impact on the world and/or create a society based upon our culture, the development of an ability to deal effectively as a collective group with personal, human issues (whether they be rape or other forms of violence) is mandatory... It takes a lot more than fucking up the system to make the world go 'round... To be a punk (or whatever) is to be part of an extended family... I would like to think that no matter where I go, someone will offer me shelter or food or help if they can, and that person will most likely be a punk... As with animals and scents, or tribal culture with distinctive tattoos and piercings, we can usually recognize each other... Did Dana send her letter to a local newspaper? No, she sent it to a hardcore 'zine... This is her community, we are her tribe... Punk is much more than music (obviously), it is ideals, ethics, action, and responsibility to each other... Drinking beer and starting riots isn't a revolution... Yes, our fists are raised in indignation, but shouldn't our hearts also be open to offer sympathy, nurturement, and objectivity? Maybe everyone reading this already knows what I'm speaking of... Actually, I hope that's the case... I also hope that by sending her letter to *HeartattaCk* Dana found some sense of relief... I feel for her... I feel for Chris as well, for the repercussions of this whole situation... I have no idea if he is guilty or not, and if he is I have no solution... I guess it comes down to one thing, this is our problem... Our society certainly isn't accomplishing much in the way of civil conflicts, and that leaves us... Peace.

— Mike Rhodes/PO Box 2042/Valparaiso, IN 46384

Dear Kent,

I read the letter that you guys printed about Chris Bonner and I really feel the need to respond. I live in Northern California and have heard a lot of responses to the whole thing that I don't entirely agree with, I really feel like this should be talked about and so I want to let you know how I feel.

I really feel that you personally, took a very challenging and threatening position with the letter. At first I agreed with you totally, and later after stepping back a bit, I've noticed that it was a somewhat misogynistic response, maybe because males



feel they need to be very iffy and touchy around the subject of rape, being that they don't want to be labeled as a rapist. I feel like you touched on some really good points, like being careful about who you're pointing your finger at, but doesn't that defeat your point when you don't print Chris's response to this? Also, I somewhat see your point in saying, "Well you did stay with him after the fact," but wished you had delved in a little deeper. This is where I feel it is a very typical response, probably because it is obvious to anyone watching, but this is also where I disagree and find a fault with the whole process of the letter. I would have liked to see you take a deeper approach to the issue; asking questions about why this woman and so many others feel like they need to stay with abused men? And why and what in our society would bring Chris Bonner to feel like this is the way he should relate to women?

I think it's time to address these issues and make connections to larger pictures, rather than just state a case and place some blame. I feel like that is one of the main problems of our society, we don't talk about our roles, that each of us play, that would make people do the things they do, we just jump on some kind of bandwagon like, "Chris Bonner is a rapist" and feel like we're doing something. But what about Chris Bonner, what about his say? If we're for equality and everyone having a say, then how come I haven't heard Chris in all of this? He is the main player and some how I don't see it fair to just call him a rapist without hearing him and his side. That's the problem with the letter and the issue around it, I can't really voice a clear opinion without him in this. I feel sort of gross saying he's a rapist without a thorough hearing from him. I'm not into blacklisting people at any account. I think when using those tactics, we are playing with fire, and only a certain voice gets heard. It's like we want a free society, but only if you have something positive to say and you are in our clique...

I don't doubt that what that woman is feeling is entirely real and her anger and pain has to be addressed but so does the way that men like Chris Bonner treat women, not by blacklisting him and ousting him from our P.C. club, but to talk, to learn, to communicate, to teach that our society today breeds this bullshit and even though Chris may be a total ass, he is a product of our fucked up society that outlays this type of patriarchy, and classes men and women in certain systems; you blue, me pink/you tough, me weak. Without discussing the underlying issues, men like Chris will repeat their acts or just be more angry. That's the issue we need to address, without it, we are doomed to repeat these mistakes and these atrocities, because we are putting a bandage over the situation. In believing this maybe comments like yours about how she

sort of fucked up because she stayed in the relationship can be understood as something bigger than that. That there are feelings of abandonment, insecurity, desolation, and fear tangled in all of that. Maybe if we dealt with these issues than women all over wouldn't be going back to their abusers. I really think it crucial that we address and understand the reasons for our actions and what and how that relates to our society. And ask the question, how much does our environment play in all of this?

I read at a benefit for women 'zine/ band show thing the other night and the woman who went up after me brought up these flyers saying, Chris Bonner is a rapist. She told us all to take one, copy them, and paste them everywhere. I didn't take one. There grew this pit in my stomach as I heard this. I saw the anger, the passion, from this woman, and felt that it could of been put to better use. Still I haven't heard from Chris and I didn't take one because I didn't want to fuel ousting someone from my club because he didn't play by the rules. Instead of posting hollow flyers with no real explanation about what rape is and why it happens, I would like to see talk, exchange of ideas, a group where Chris can be supported to say he fucked up and admit or be able see what he did as wrong, not being pushed out with force. With those blacklisting tactics, Chris won't learn and we won't learn about how to deal with this shit.

I also really have a problem with people jumping on the "Chris Bonner is a rapist" bandwagon because it feels like it is a safe place for people to alleviate some guilt; men so they won't seem sexist, and women who won't look anti sexist, anti women. I mean how many women are going to admit they don't totally and undeniably defend, at all costs, this woman's story? How can you be a woman and be anti-women? I don't feel that it is as black and white as that, and that the way we deal with these issues, shouldn't be that way either. —My whole stance is, that no one person is at blame, but all of us are. We are all a part of this cycle, this bullshit, and until we start to see that we do in fact play a part in all of this, even this little rape case, then we won't be a people, that grow, and learn, and teach, and be, and live. We will only be little factions; good against evil, us against them. In strength and support, Alexia Exarchos/2207 Westmoreland Ct./Walnut Creek, Ca 94596

Kent.

I noticed that you released a record some time ago featuring a sexist band. I always thought Ebullition was above that sort of gratuitous trash. I thought that's what Epitaph was for. Boy was I wrong. Your record company is no better than

MRR... selling the dream and your soul at the same time. Fuck you, Kent, for putting Bikini Kill on Give Me Back. Those sexists can suck my dick right along with you. "Girls come to the front, boys go to the back." Too bad Rosa Parks won't talk some sense into people with prejudice views like Bikini Kill. Fuck them. — Seth Johnson

Dear Dana and HaC.

This is a response to the letter and responses in issue number nine of HaC concerning the allegations of Chris Bonner being a rapist. I am going to send a copy to both *HeartattaCk* and Dana.

I am sure that HaC has already received enough mail on this topic, and I really don't mean to add to the pile. After first reading Dana's letter, I decided that this was a matter that did not concern me and that I had absolutely no business getting involved in. I am still quite hesitant to write this, but after letting it bother me for the past few weeks, I have reached the point where I feel that I have to say something. Furthermore, I am pretty sure that this is my business, as well as it is the business of anyone who has a desire to be involved in a community such as "the scene."

The first time I saw the "Chris Bonner is a Rapist" flier it was sitting on the floor at a friend's house. I didn't ask any questions at the time, I just sort of read it and threw it aside. Since then I have heard a lot of talk about the entire affair, and I have given it quite a bit of thought. I have never had so much as a word with any of the parties involved, so I don't expect this to be taken as anything but a reaction to the flier and what was printed in issue nine of HaC.

I don't know. I mean, Leslie, Lisa, and Kent brought up several good points in their responses to the letter, but I feel that the entire point of this business was either missed or avoided, at least to some extent. Of course, I am sort of curious about what things like this could lead to; I wonder about how easy it would be for someone that had some sort of problem with me to make up some fictitious story and ruin my fucking life, but I guess that issue is sort of obvious, so I don't intend to spend a lot of time on it.

I have not seen the flier for a while, but I do recall there being something written off to the side about "kicking Bonner's ass to kingdom come" or something similar; I apologize if I am misquoting, but I think that I have preserved the general idea of the statement. This is where I have a serious problem.

I am a newcomer to hardcore. I am not sure if I have figured the entire "scene" out, so to speak, and I am further not sure if I have **letters** 11



reached the point where my opinions matter yet. Either way, I think that the entire reason for doing a 'zine is to communicate. It seems to me that 'zines like HaC are the only publications out there that are not designed to make money, and thus are designed solely as a tool to communicate ideas. So I guess people should be able to say whatever the fuck they want in them, otherwise the purpose of doing a 'zine would be lost. Keeping that in mind, I don't think that HaC can be blamed for printing anything; if they refused to print something, it would in effect be saying that some opinions, and thus some people, are more important or "better" than others. So I am not trying to say that HaC should start censoring its letters.

HaC is a very powerful tool. Hell, any 'zine is. It gives people all over the fucking planet the capability of telling thousands of fellow humans whatever the fuck they want to say, whether it is true, exaggerated, misunderstood, or invented. It would be very easy to take a big chunk out of someone's life with such a tool at their disposal. Thus, having such a vehicle at one's command gives us all a tremendous responsibility to make sure that it is not misused.

I am trying really hard to keep this from sounding like an attack on Dana; I understand that she has been through a lot of shit, and I really do not want to seem like some asshole that is trying to belittle her for trying to stand up for herself. I mean, it is important that people feel free to communicate their feelings, and I know that criticism like this is exactly what hinders the creation of an environment in which people can, but I really have no other way of voicing what I have to say.

Okay. What were the motives of putting out the flier? I mean, did you want to protect people? Did you want to keep it from happening again? If so, what does that have to do with kicking Chris's ass to kingdom come or whatever the flier said? Did you write the letter because you needed to express what you were feeling, or were you trying to get revenge?

There is a good chance that Dana (who I have never met and thus feel awfully awkward even referring to; please remember that I am talking to and about the infinitesimal fraction of a personality that was revealed in the letter) did all of this because she wanted to educate people. There is a good chance that her only motives were to try and make people aware, thus keeping anything further from happening. If this is the case, though, why would she want his band to be boycotted (as is called for in the flier)? Why would she want anyone to kick his ass? If he really does things like this, he obviously has some sort of problem, and kicking his ass could only make it worse. I mean, something obviously needs to be done, but vengeance is by no means a solution. It can only

make the problem bigger, and perhaps ruin someone's life in the process.

There is a real foggy line between vengeance and trying to keep the world from turning into an utter shithole. There are a lot of people out there that seem to think that killing a murderer actually accomplishes something. Well, I hate to be the one to point it out, but killing a murderer ends another life, and a life that could've been worthwhile. While I do not think that things like murder and rape should be shrugged off, I do think that everyone fucks up at least a couple of times in their lifetime. I mean, no one in this world is perfect; we are all here to basically learn from our mistakes and to use what we have learned to try and make the world a better place. That does not involve deliberately trying to hurt people in order to somehow justify that we have been wronged by them.

I am not saying that rape should be tolerated. I am not saying that it is wrong to feel like beating the living shit out of someone after they have done something like that to you. I'm saying that we should understand that that desire is something we should overcome; I know this sounds fucking awful, but rapists are people too, and THEY NEED HELP. Of course, so do rape victims. As a matter of fact, so does everyone. That is why we organize ourselves into communities such as "the scene"; we need help from other people. I am not justifying rape. I am not saying forgive and forget. I mean, if we were all perfect, we would forgive each other for everything, we would understand that we are all people, just like everyone else, and however we choose to deal with all of the shit out there, at least we're dealing with it. I do not expect a rape victim to ever be able to see it from this perspective, though. I mean, I can't imagine the fucking torture that goes along with being raped, and being male I am sure that this is something I will never be able to understand. I wish there was something I could offer to a victim of such a violation to take away that urge to fucking kill the offender, but I can't. I can only say that they simply cannot listen to that urge; if everyone listened to it, we would all end up killing each other.

There are lots of people out there that put a lot of time into publishing 'zines so everyone that wants to can have a voice. It is important that we do not use their work to hurt people. I mean, the everyday shit-talking that goes on is one thing; sometimes it goes too far, but most of the time it is just fun and bullshit. Using HaC as a tool to destroy someone's life is another.

A few reminders: I wanted this letter to get to HaC, but I am not blaming them. I think it is great that they could print something like that; it proves to me that they believe that allowing people to talk is more important than protecting yourself and that is fucking beautiful. I am further not point-

ing a finger at Dana. I am not sure what her motives were when she wrote the letter, and I am not completely sure that she was involved in making the flier. I am just trying to point out something that seems to have been missed. I hope that these words do nothing more than motivate a few people to sit down and think about why they do the things they do.

I think it would be a good idea if, in order to keep 'zines like HaC alive and in order to express our gratitude for the people that put them together, we all agreed not to abuse them.

—Chris Seaton/Box 711 1200 Academy St./Kalamazoo, MI 49006 k95cs01@kzoo.edu

### HeartattaCk.

I am writing for a few reasons but specifically as a response to last issues series of letters prompted by Dana and because I just returned from the Detroit fest... Dana's story was clear and I am thankful it was shared, but that it opened Pandora's box is incontrovertible, as evidenced by the Detroit fest. Beyond just the ideas and realities that it exposed, *HeartattaCk* staffers have started no amount of discussion themselves. I agreed with some of the response, vehemently disagreed with others, but quibbling over opinions is not my intent here.

Neither is my intent to really speak to Dana's case at all, as I think that the more people who merely add in their opinions, without personal involvement, the less clear this set of circumstances becomes. Instead, taking what Dana and the Detroit fest has provoked, I think that some lessons can be derived generally.

I am concerned with the form that justice has taken within the DIY milieu as of late. Soon after the last issue came out, I was also publicly accused of having "fucked up relationships with women" and this has given me room to pause. I have no doubt that rape happens, I also do not doubt Dana, but this is where clarity ends. Because relationships are never simple, there are always a variety of ways that anything can be analyzed, in the past tense. Most importantly, we have been conditioned to make certain assumptions about what the response should be to hurtful people that I am learning is simply wrong.

So, I tacitly acknowledge that I am a difficult person to have a relationship with. I am a strong person who does insist on my own happiness, or at least on what I think will make me happy. It is understandable that if my partner, at any given time, is not as willful of their own happiness as I am then resent will build. This is where criticism should begin, because no one is as mindful of others happiness as they are of their own,



we are subjective creatures. But we do have the ability to care for one another and that is severely compromised when the only time we criticize each other is in a public arena. There is no room for compassion in a crowded room, in an anonymous letter, or in a 'zine (whether there are 100 copies or 10,000). Compassion, like communication, happens in dialogue and when you shout real loud or really often dialogue becomes impossible. And I, like others, have been put into the situation where as opposed to being able to dialogue about real human grievances, I must deal with them as anyone who is attacked, by running, or curling up into a ball.

Which means that I am seriously questioning the use of tactics on the part of those who claim to be "fighting oppression" (especially on others behalf). Besides the fact that as soon as someone truly thinks that they are doing the right thing (that is that they are in the service of universal truth) that they are probably doing something fucked up, the thought that there is a different set of standards used when dealing with people who have done wrong than with your friends is ludicrous. As soon as people whose behavior you do not approve of become somehow inhuman, you become locked into institutional behavior yourself whether it is in the service of the Contract With America, the vegan revolution, or fighting sexism, the creation of artificial lines between "us and them" is the same. Separating what you believe (that is for instance in non-sexist behavior) from what you do (for instance gossiping and shit-talking someone, with the intent of getting all of your friends to hate them) is not holistic thinking, and in the end is a service to a society that functions best as its constituents are fragmented.

Predatory people are out there, of that we should be sure, but if our action taken against them is predatory itself, who is to tell the difference? A nation hunting commies, good old boys hunting down black America, or the scene hunting sexists does not ever challenge or eradicate the quest... and that seems to be the purpose, if you are hunting down the right enemy then there is no time to be spent in criticism (directed inward or outward). If justice is as easy as us and them, then we can win over and over again, just like Hollywood. But if instead, we prepare ourselves for predatory behavior, if we internalize the survival instinct of self-defense, we may be quashed in the end (like the panthers...) but at least we will not become like the institution.

When predator's are in our midst, when our friends are hurt, it does make sense to fight back. But after the heat of the moment, after the hurt has been done, it is only the vengeful (and the predatory) who maintain the fight, and that is as we have been taught, and it is tough to resist, but even predators are human. Undoubtedly they

need caring people in their lives far more than you or I. Until our focus, as a community, is on the healing process of helping hurt people no matter how their pain manifests itself we will be no different. Which is to say that as of late I have seen the punk rock version of justice and it reeks just the same as the American kind. Maybe more, because here it should be different. — Aragorn

*HeartattaCk,*

I recently picked up a copy of your latest efforts at my favorite record store in Chicago, and away I went back home, eager to read. I dove right in and, as always, I enjoyed every inch. However, I was especially drawn to the letter you printed about the accused rape. I can not begin to describe the emotions I feel about rape or rapists. Rape, in my opinion, is the worst crime one can commit on another human. No other crime places so much fear, guilt, anxiety, and loss of control on it's victims. It is a crime that violates it's victims in such a way that the damage it leaves behind is often permanent. However, false accusation of rape holds almost as much damage in itself. A person falsely accused of rape may never regain the respect or trust they once had, even if the accusation is proved false.

I must first make it a point to say that I am in no way judging the truth of this letter. I do not know the accuser, nor do I know the accused. I do know, however, that I can not pass judgment on a person based only on the word of someone I don't know, nor do I feel that it is fair that I be asked to do so. The act of sending around flyers attacking a person is one of irresponsibility, as is running a 'zine that regularly posts the names of accused rapists. I feel people should put forth more thought before condemning a person because you could be the next to be accused. After all, this is how the Salem Witch Trials began isn't it?

Once again I want to make it clear that I do not wish to judge the writer of the letter. It seems obvious that this person was involved in an abusive relationship, but she also made a choice, good or bad, to stay involved in the relationship, thus making rape hard to prove. Then again, this could also be a person who was in a relationship that did not go the way they wished and they now want to extract some sort of revenge. We can't know, therefore we can't judge.

I would like to congratulate *HeartattaCk* for their handling of this letter. I feel they did a great job with a difficult subject. Rape is a nightmare that no one should have to go through, and no one should get away with, but if we don't handle it responsibly, how can we expect to make a change? — Bill Melton

Hello-

This letter is in reference to Dana and the Chris Bonner incident. It was originally intended for Dana alone, but I felt what I had to say could apply to many people.

Now, first off, I should explain New Jersey, my home. It is a very dense state, and in Morristown (my town), the population is very religious (Christian). The majority of kids here are jocks, or at least buy into the jock mentality: money is good, white is good, male is good, and everything else is less significant and should submit to the "good."

Since I don't want this letter to be too long, I will not go too far into personal history. I see male domination everywhere. I came face to face with a situation almost exactly like Dana's, and almost committed a murder of someone that I never talked to or met.

I see Dana's situation in basic terms: she was used, hurt, and wants retribution. This is what I need to say to her, and others in her situation, because a lack of retribution can form a void in someone's life, and make them bitter and curse them forever:

Nothing is greater than fulfilling your own revenge. Don't rely on others, they don't feel what you feel. Your friends and this precious "community" that HaC seems to hold as dear can't and won't stand by you in times of real need. All you have is you, so realize it and act on it.

Someone who knows, Matt Gibney  
144 Hillcrest Ave/Morristown, NJ 07960

HaC.

Since I have already submitted my column for this issue, I decided to write a letter to share some things I have been thinking/feeling about some things discussed in last issue's letter section. Dana's letter and the responses to it that were printed have kept my brain busy for the past month or so. Even though I have some real problems with some of the "staff" responses to her letter, I am glad that they were printed. As I have been thinking about a lot of things brought up in the issue, I have been having a lot of really productive conversations and finally feeling like HaC has begun to fulfill its goal of sparking thought and conversation and controversy. I can only hope that this is the beginning of good ideas and exchanges, both in print and elsewhere...

Right before issue nine came out, I came across some women handing out "Chris Bonner is a Rapist" fliers at a Bikini Kill show. To be honest, I was very uncomfortable when I initially read the fliers, because I was concerned that there was no real way to verify the letters 13



information presented in the flier. I felt trapped in a way, because I felt that I only had two options—accept the facts and be good, or question/be critical of the situation and be an asshole. In a way, though, this whole process is pretty irrelevant. The important thing is that a woman was assaulted, and the way that I feel is an issue that pales in comparison, you know? But the one thing that stuck out in my mind during the whole process was that I bet that my feelings about having limited response options would have been so much more pronounced if I was a boy.

When HaC nine finally made its way into my mailbox, the responses printed were not at all what I was expecting. A few weeks before the issue came out, I had talked with Kent for quite a while about the situation and what he was thinking about it. And even though the conversation was really good and productive, I was really surprised when I saw the way his response came out. While I do agree with a lot of what he was saying about sex, the communication involved, and the responsibility that needs to be taken on all sides, I also feel that a lot of what he was saying had a rather accusatory and blaming tone. And that's why I came away from reading HaC nine with a bad taste in my mouth—because I know that Kent has some really good points and ideas about this, the response that he printed didn't do justice to all the agonizing that he has done. I wholeheartedly agree with what he is saying about the importance of increased/improved communication about sex, and with his point that as soon as we as a society/community are able to improve our communication skills, perhaps situations like Dana's would not happen as much as they do now. But I guess that the real dilemma I'm having is how can we propose these ideas without totally undermining the power of what women like Dana are saying. While I may not have used the word rape to describe her situation, I wonder whether my (and Kent's) ideas about word choice are even relevant at all. I think that one of the most disrespectful things that we as "bystanders" can do, is to try to project our analysis of the situation onto the people who were actually involved in it. Rape is both a totally fucking uncomfortable word and a horrible reality that we all must live with, and so in a lot of ways it makes a lot of sense that we as witnesses to sexual violence would try to avoid using the word and thinking about rape in general. All told, I think that it is incredibly dis-empowering and disrespectful both to tell someone how to classify an experience that they have had, and to assert that we have a better sense of how they should be dealing with/reacting to their experience, than they do.

The third part of this discussion that I have been thinking and talk-

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ing about a lot, are the poten-

tial impact(s) Dana's letter and fliers (etc.) can/do/will have on our community. I am by no means saying that we should deny, suppress or ignore information about things like rape, when it makes us feel uncomfortable and make our community look bad. I just want people to think long and hard about the implications of people/zines printing letters and fliers like Dana's, which is a point that the responses in issue nine talked a great deal about. I think that in a lot of ways such free reign can help to foster a "witch-hunt" mentality—especially one in which men are targeted—and I don't think that such an environment is healthy for anyone, nor is it an environment that I would want to have anything to do with. Because I think that it is both powerful and important that people feel really safe "coming out" about abuse that they have survived, I am terribly uncomfortable ever proposing that we silence these people who have been brave enough to be public about their experiences and the abuse that they have survived. Because we all supposedly have equal influence in the small world that we call punk rock or hardcore or whatever, and because in theory the impact that one person can have in our community is much greater than the influence that one person can have in mainstream society, this issue of social responsibility versus people's need to share their stories, becomes even more complicated. All these questions are so loaded that I can't even think about coming up with any sort of conclusions. The best that I can do is to throw out a lot of questions and ideas that I think we as a community need to think about. In the long run, I am torn—I support Kent and the HaC staff's decision not to print any more letters like Dana's, but I also support other 'zines that decide to print such letters in order to make sure that survivors of rape/sexual assault don't feel further discredited and marginalized by our community.

The last point that I want to make is one that a friend brought up a while back. While I do understand that what Dana is trying to do is to warn people about Chris in the hopes that she can prevent more women being abused by him, in a lot of ways the letter and flier both serve to collapse the whole issue of rape into a discussion about Chris Bonner (credit D. Hake for this point). This makes Chris Bonner the issue, when in a lot of ways I think that we need to be spending more time addressing the fact that rape does happen in our "alternative" social scene and that nice "punk" boys do rape. And Dana definitely talked about these things in her letter, but I think that we definitely need to shed more light on the fact that rape and sexual assault do happen amongst "us," and that we can't deny it any longer.

Thanks and sorry for being so long winded, — Daisy Rooks

PS: Sexism is alive and well in our scene, example number 784. One well-known east

coast 'zinester was recently overheard saying "I need to get a piece of ass." Did you want that rare or well done, buddy?

Dear HaC,

In the February issue of *HeartattaCk*, Dana's story and needs were grossly ignored by Kent, Lisa, and Leslie's politics. It is no wonder so many rape victims stay silent, when whistle-blowing leads to finger pointing. We are so very proud of Dana for taking such an enormous step forward for real womyn in the scene, and for victims of domestic violence everywhere. From Kent, Lisa, and Leslie's commentary, it is quite obvious that we as a punk community are far, far from understanding the urgency and reality of this issue.

Dana's letter was an act of empowerment. She has taken responsibility for her actions and what has happened to her, and once again made herself dangerously vulnerable. Kent, Lisa, and Leslie maintain that Dana is asking for the condemnation of Chris Bonner. That is not at all what Dana's letter was about. Totally ignored in their replies, are the larger issues of rape, domestic violence, and the fear of its existence in the punk community. Dana made one specific request, to open communication on the issue that directly affected her, not for the punk community to crucify some stranger.

Lisa says, "I don't want to spread another lie." Leslie doesn't want to punish anyone. And Kent doesn't want to be seen as a sexist. What do these personal hang ups and preserving the image of *HeartattaCk* have to do with Dana's letter? There are four pages of editorial disclaimer, each starting with "understanding" Dana's pain, and yet they all discount the reality of her experience by displacing and diffusing the real responsibility that each author has. The responsibility that we all possess, to speak out about domestic violence and work to put an end to it.

"Rape is any kind of sexual activity committed against a woman's will" (Our Bodies, Ourselves 92 edition). The violence of rape can be expressed in many ways, physically, sexually, and emotionally, or any combination of these. Rape can occur anywhere, and evidently in a social circle as open and trusting as the punk community. Whether or not her story is true, Dana's account IS that of a victim of domestic violence.

Kent seems to question whether or not Dana was actually raped. He's making this judgment based on the fact that Dana admittedly stayed in a sexually abusive relationship. What he doesn't seem to realize is how emotional, physical and sexual abuse can destroy or hinder a womyn's will to get out of a destructive situation. Kent clearly



places much of the blame on Dana, ignoring the fact that Dana was inexperienced in sexual relationships and no doubt wanted the sexual violence to end, and not the relationship. In male and female socialization, boys are raised to be competitive, keep on trying? Satisfy their needs? And take control. Girls are taught to treat their own feelings and thoughts as secondary to the wishes of others. Our society, and the editors of *HeartattaCk*, waste invaluable time blaming these womyn for being powerless, forgetting that men, like the alleged Chris Bonner, are the ones to blame. No one is denying the need for womyn to stand up for themselves when they become the victims of domestic violence. Unfortunately most action is only able to take place after the fact. Dana and the others who were raped took control by telling their community their painful experiences. Instead of sincere support, essential to the healing process and ultimate abolition of domestic violence, Dana was faced with indifference and more guilt. What is this saying to other women who have had similar experiences (or may in the future) about empowering themselves and finding a way out? We are telling them that there is no support to be found in the hardcore scene. That our alternative society is not a reality.

If socialization can't be recognized as a contributing factor to domestic violence, at least we recognize that poor communication is a large part of the problem. The first step in communication is to listen to those in our community. Printing Dana's letter was a part of that, but was invalidated by Kent, Lisa, and Leslie's accusations, suspicions, and personal concerns.

So, domestic violence is here, in hardcore. It always has been, and it may always be. Are we going to continue to ignore the issues that don't immediately affect us, thus perpetuating the cycle of domestic violence? Domestic violence is the number one public health issue facing American women today. Every nine seconds a woman is physically abused. This issue touches millions of women. No doubt in our lifetimes, this issue will come closer to each of us then simply reading or hearing Dana's story. With 'zines as such an open means of communicating the sensitive issues that most deeply effect us, this forum should remain open. Most importantly this forum should be educated and informed. As domestic violence is an intensely personal affair, we have only the accounts of victims, and abusers to base our knowledge on. This means that more women need to feel that it is safe and OK to tell their stories, and in some cases, even to name their abusers. We clearly have a long way to go in building this safe place, but with the courage of the wymyn who have spoken out already, we have already laid down a brave foundation.

—Jennifer of Memphis Women's

Action Coalition/ PO Box 1203/ 3566 Walker/ Memphis, TN 38104

—Michelle of Memphis Hardline/ PO Box 770074/ Memphis, IN 381M

#### HeartattaCk:

**R**egarding the letter from Dana and the responses the editorial staff felt free to print following it, I have to say that while I agreed to a great extent with what Lisa Ogelsby had to say, what Kent McClard and some of what Leslie Kahan wrote troubled me. First, and primary was the issue of whether the letter should have been printed at all. This is interesting, considering that McClard mentioned in his letter from the editor that he didn't "want *HeartattaCk* to become some sterile environment where only correct views are allowed . . . I would like HaC to be a forum for discussion." I agree. 'Zines like HaC almost have a responsibility to be a forum. Which is why letters like Dana's need to be printed. I absolutely do not think her letter is a reason for HaC to ban Product (or anything else Bonner might have done) from its pages. HaC would be equally justified in printing a letter from Bonner. It is unclear why McClard says "[Bonner] has had no chance to defend himself" when I assume you would be equally willing to print his side of the story.

McClard, you say "I don't believe in reality" (a truly sophomoric statement if there ever was one - have you been reading Nietzsche lately? Recall how he ended up.) However, just a few paragraphs later, you say "she could have been lying." Well, doesn't lying imply in the first place that there is some truth, or reality, to lie about? You ought to be more careful that you believe the nihilistic catch phrases you throw about so wantonly before you use them.

But essentially, this idea ("she could have been lying") is what troubles me so much about your response. McClard and Kahan both say in essence that Dana could have been lying. I recognize that this comment stems from your previous experience, and your hypothetical situations. And it also may be true that she is lying, although the fact that at least two other women reported rape by this man, and that this report was witnessed by one of your own staff members ought to offer some support for her case. I'm not saying all women tell the truth. There are a few assholes out there that lie or spread rumors about this issue. But two very dangerous results come from unilaterally deciding not to believe women. First, it tells women that they have no right to talk about what happened to them. Their words will always first be considered as lies. They are not allowed to define their own experiences. Second, it prevents the creation of any envi-

ronment in which women feel comfortable to say what happened to them.

Let's take it as a standard definition that a rape has occurred when a woman expresses that she does not want sexual advances made towards her, and the man continues those advances and penetrates her. I don't think that because Dana believes she has been raped "therefore she has been raped." (You don't really believe that either, McClard, or else her truthfulness would be a non-issue.) Rather, rape is a very clearly defined act, involving the use of power by one individual over another. Of course, we always get into a gray area when it comes to date or acquaintance rape. It is very easy to say "she dated him, she continued to have sex with him after he insulted her and treated her like shit" and use that as an excuse to not call Bonner a rapist. This is equivalent to saying "why don't you leave him?" to the battered woman: it neglects to notice other aspects of what is going on. The woman in an abusive relationship is often not strong enough to leave. She usually doesn't have a support network, she usually doesn't have the self-esteem required to make that break. And regardless of the abuse, she usually has very strong feelings for the abuser. This is not an issue with a cut and dried answer. Many women who have survived abusive relationships will tell you that there is always love equal to the hate they feel: a bond that arises out of survival of trauma together. This is the underside of abuse many people are not willing to pursue. It is much easier to dismiss the relationship with "why didn't she leave" than to attempt to see the reason she stayed.

Further, comments such as these ("she dated him") imply by their very nature that she is in some part responsible for the rapes. Now, here is a very clear lesson that you seem to have missed somewhere in your education: the woman is never responsible for the rape. Never. What's next, are you going to accuse her of wearing provocative clothing? And by the way, if she had consented at some point to "abusive sex," that still doesn't mean she was unilaterally consenting to abusive sex for the rest of her life.

Of course I recognize that date rape is a complex issue. It goes against reason to think a woman would stay with a man after he has hurt her so much. Hey, it goes against reason to think that a couple that has affection for each other should have something like rape as part of their relationship. As for Chris Bonner: it may very well be that he did not on a surface level recognize what he did as rape. I realize as a man in our society images of women as sex objects fill your waking life. Maybe it's hard not to think that really, she wants it, even though she's saying no. But this cannot be an apology for rapists. Forcing a woman to have sex against her will is still **letters** 15



rape. If she's crying and saying no, think a little. Chances are high that it means she doesn't like it. Maybe communication needed to be clearer, and maybe society has turned Bonner into the asshole he is. But he always had a choice. He could have recognized her pain as what it was, and I think he probably knew exactly what he was doing: "I'm going to change the name of my band to 'Date Rape.'"

Were all the "rapes" Dana describes ("every time we had sex it was rape") really rapes? Maybe not. Was at least one instance? Yes. Definitely. In my 'zine *Self Defense* I've talked about the same issue Ross Weissman defines: that we as women need to "take responsibility for our lives." But this is a big step. After having been told your entire life that you need to be quiet, you need a man, you are defenseless it is damn hard to fight back. It is even hard to speak your mind. Personally, I think self defense (both the physical fighting and the mental attitude that comes with it) is the only thing that might end rape, but I'm not saying women are born knowing how to do it. Taking responsibility for yourself in this manner is something that is learned and chosen, not something all women are automatically able to do. Of course we "need to learn to communicate." But miscommunication isn't the only issue here. And I think narrowly defining this rape as a miscommunication issue neglects the other aspects of it, for example the very obvious fact that Dana was forced to have sex "held down, immobile." Again, calling this miscommunication throws the responsibility back onto Dana's shoulders. Plus, blaming the woman for not having the capabilities to defend herself is about as fair as expecting immigrants to know English instantaneously upon their arrival to the US. Of course women need these capabilities if we are to survive. But acquiring them is in itself a struggle.

There are two long-standing stereotypes about rape in our society: either she asked for it or she's making it up to hurt the guy's reputation. McClard, in spite of your emotive rhetoric about her "pain" you have managed to fulfill both of these stereotypes.

With all due respect,

Caroline Wachtler

186 Ave. B #1/New York, NY 10009

Leslie, Lisa, and Kent,

**T**his is a more detailed and thorough response to the letter from Dana in *HeartattaCk* #9 than we were all able to have in person the last time we were together. The reason this is a joint letter is because that is what felt most natural, recording our conversation rather than each of us trying to draft something more formal individually.

First of all, I was really happy that you did decide to print Dana's letter and respond. This is an issue that needs to be addressed both regionally and nationally/internationally, unfortunately not after the fact as is the case here. It is especially appropriate for you all following past issues of HaC that dealt with "community" etc. It is really appreciated that each of you were honest and not gratuitously "PC" in your words but with that it is necessary that you all are open to what people have to say about the issues raised... because just as I may not agree with what was said I don't think you folks suck... hopefully we can all learn a little something from all of this, eh? One of the things that must make it so difficult for HaC to talk about these issues is that you all are putting yourselves out and making yourselves vulnerable, and there are no shortage of people who are looking to exploit that space and brutally criticize with no intention of support. It is important to say up front that we greatly respect all three of you and the important work and commitment you have made to our community and by writing this letter our intention is to fortify this community and make it stronger, not to mindlessly call someone on their shit and hurt people's feelings.

What I understand from Dana's letter was an attempt to not only critically engage HaC on matters of consistency ('zine reviews to record reviews to ads, etc.) but to also raise awareness to an all too common phenomena in punk circles... abuse, rape, and power. And if you take the time to read what she actually wrote, Dana lays out a very candid and unflattering personal history and simply expresses her shame, her fear, her anger, and a hell of a lot of pain involved in breaking the cycle of silence, and these don't ring through as qualities so easily manufactured by someone with a petty vendetta or grudge. Obviously HaC is then, in turn, implicated in this because this issue isn't just happening in Baltimore, MD to some random girl, this is all over your pages, in your readership and an issue long overdue and often neglected. And it is our opinion that these issues have just as much (and dare I say more) legitimacy as content in a magazine devoted to hardcore and its identity. So for Dana to bring it up in your context, the pages of HaC, is merely giving a face to what is going on besides shows and distros and punk businesses in our communities. In fact it is what is going on at shows, in distros and punk businesses, and to ask for you to speak to it is more than appropriate. Okay.

So, Leslie, I feel like the focus of your concern over Dana's letter was that she chose to name her abuser and that in turn by printing her letter you were forced into a situation where you would have to print the name of that abuser, thus implicate yourself in the "outing" process. And mixed into your response was the need for unbiased and un-

emotional handling of the issue. And what I get from this is that ideally HaC would not name names and hence deal with the issues "rationally?" Like somehow naming is "irrational?" Dana names her rapist and must do so in order to heal and make real what has happened to her. It feels like we are told over and over again that we are to deal with issues of rape and abuse in the abstract, when abstraction doesn't lend itself to the real emotion, pain and anger that we experience in our very real, very messy, not so linear lives. Naming is powerful and just when can anyone be unbiased and unemotional? Is this possible? And more importantly, is this ideal?

And Lisa, you wrote of your emotions that came up in the six hours of churning through what to do, and to my horror, you sound apologetic for believing Dana (and others)—why? Do you realize what you are saying when you call yourself a sucker for believing a woman's story of rape, a story of an abuse of power within a relationship? Why is it you who must feel apologetic for your opinion? I don't hear the slightest sound of apology coming in Kent's opinions. What does this say about how difficult it is for women to trust and act on their gut feelings, and how we are not encouraged to acknowledge the complexity of situations where you may believe a woman's story but do not feel comfortable with the treatment of the issues. Believing her, is not simply a matter of indicting people left and right as rapists and abusers with only the slightest inkling of circumstantial evidence, it is being human. It sounds so much like the defensive posture each of you has taken is rooted in that you don't really trust Dana's intentions for writing HaC, like her claims of rape and request that you speak to them are really some trap laid for you all.

And Kent, what is up with your retreat into the safe space of existentialism? Since when do you not take a stand because you don't have all the information? You've got to believe in something or you wouldn't do this magazine, you wouldn't support the bands that you do, you wouldn't write editorials like you did in #8. It seems like instead of just stating that you're confused and not comfortable with the whole topic, you try to somehow validate the notion that women lie and that rape isn't what we all think it is. In a sort of quasi devils advocate way, you legitimize your confusion (which is totally legitimate all by itself) by making a case for things that not only add necessary complexity to the issues raised but they also in turn de-legitimize the points raised initially, they cast doubt on claims that don't need to be doubted. Your attempt to problematize your confusion and uncomfortableness with these issues also reinforces the idea that we all need to have an answer right away, that it is not okay to state simply and wait to hear what others



have to say, let the idea mature in your mind and draw from the body of opinion generated by your conformity, instead it is valued to have what feels like solid opinion. We are on a continuum here, and to not acknowledge and be active in that is to reinforce the power you do hold individually across the nation.

The distinction you're trying to make between "real" rape and date rape makes me want to scream. What does it mean to make this sort of distinction, the "real" rape scenario makes culpability clear cut - predator and victim - but the date rape scenario leaves us with what? A one dimensional understanding of power but this time it is in the hands of some untrustworthy woman, post situation with something to gain... it just doesn't work that way, or does it? In my history and the lives of many, (if not all, really!) relationships have a way of distributing power in not so linear ways and to say "let's just agree that she is in part responsible" for what transpires is not really understanding the power dynamics. You see, there is this space where you know something isn't right (booby comments, rough sex, pressure, etc.) but you don't have the concepts, the words, the support to name it all, so it remains an uncomfortable feeling, an irritation, bad dreams, an aversion to a person or personality type, it is all there it just isn't developed. Then, for some women and men, there come opportunities to talk to others, stories are shared, connections are made and it gets developed. You can put together why you felt gross, sad, mad and learn what it is called, come into understandings that someone did something to you and it is not okay. This is crucial and it often happens after the fact, and to somehow frame this process as an abuse of power is wrong. Reclamation is an intense often raw and brutal process to observe and to be implicated in. Has anyone taken the time to think about what it took to put women in this position in the first place? Why is the assumption that the worst case scenario is where women use broad definitions of rape and its power socially to manipulate and coerce people, ruin reputations and mar economic viability?

Yes, women will and do lie, but why punish all women with that presupposition? To surround women with support is to squash all the doubt (misogyny) we face historically and daily... and it is only in that environment that people desperate enough to lie, will not—for to lie is to seek empowerment and acknowledgment in a hostile environment. Why is unconditional support seen as taking sides? Aren't we all capable of grappling with complex issues? Can we begin to see situations like these as opportunities to be supportive with our criticisms and be critical with our support? The fear rooted in all of this is polemic. Our culture teaches us that to be critical is to be competitive to destroy our enemies, and that to

be supportive is to be blind and spineless, to not bring up the uncomfortable questions implicit. Kent, implicit in the approach of your letter is a great fear, a fear of the destructiveness of accusations and questions, a fear of those people that are going to blast apart people with their critique and leave the community in tatters, without making a commitment to working through these issues. (And to be honest, I fear these people and that tendency as well, but) I believe Dana has made a commitment, you can feel it in the voice of her letter. This is not a hit and run attack on Chris Bonner. She is trying to bring up the cutting questions that are crucial to the ultimate sustainability, progression and survival of our community.

And we trust the punk communities/community are strong enough to create, strong enough to take on complex issues without having to discard either side, which to wrap this up, is what it seems like you're trying to do, hear both sides and be fair, it just seems like the magazine could have pulled its head out of the "publishers ethics 101" and moved into a more dynamic and less skeptical response. I hope each of you will take the opportunity to write about this more, your sentiments are not set in stone and we think it would be really good to see and read how this evolves in each of your minds. As far as *HeartattaCk* the magazine goes, if it considers itself too important, too objective to engage in issues such as these, if the fear of libel suits and not having something for everyone could your collective ability to take stands and honestly engage in is-

sues raised, then perhaps HaC has become MRR and should die.

Take care, see you in July,  
Carrie Crawford & Mike Kirsch/3435 20th  
St. Apt. B/San Francisco, CA 94110

Well, that's it for this issue. I couldn't decide how to respond to these letters, or even if I should respond at all. My gut instinct was of course to go in fighting, but I honestly can't see anything productive coming from that. Some of these letters make me uncomfortable because I can see some obvious problems with them, and some of these letters make a lot of sense to me. It isn't always easy for me to admit that people might be right about their criticisms of me, because like most people I get defensive. But I am trying to take all of these views into consideration without just falling back on that defensive nature.

As I have said time and time again, I don't have any of the answers. But I don't think anyone else does either. There is no battle to be won or lost in these pages. These letters are here in an attempt to present as many views as possible. If we are a community, which is a debatable point, then we need to hear from as many sides as possible.

These letters are food for thought. Each of us has a responsibility to think about our world and our role within that world. Myself included. I hope that makes some sense... — Kent

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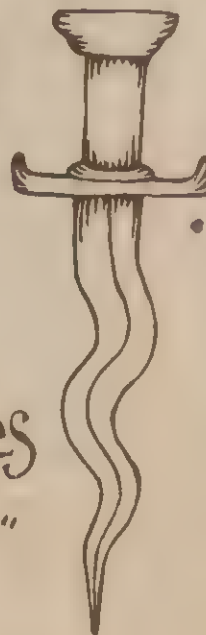
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The expedition begins in Oakland on Saturday morning in a thrashed pickup packed with three 20-something activists and a bunch of Food Not Bombs crew. Our destination: Humboldt,

CA, home of the Headwaters Forest eco system. Our mission: to bring grub to the Earth First! action camp and participate in the operation planned by the North Coast Earth First! group. Sensing my disdain for autos, the clunker grinds to a halt in some shit town an hour north of Oaktown. Our trio is stranded for six hours while desperately phoning around for a savior willing to haul us another seven hours north into timber country. Mercifully, a large contingent of East Bay-ers are going to the action and we snag a lift. A couple hours before midnight we pull into a camp of frantically planning eco-warriors

The 60 or so activists convened around the campfire have come together to defend an ancient Redwood forest called Headwaters. The forest's 1000 year old trees comprise the last significant stand of unprotected old growth redwoods in the world. The grove is a pristine natural treasure, unlike those remaining in National Parks, which have been polluted and defiled by the Winnebago and station wagon set. Besides Headwaters, all other sizable ancient redwood groves are federal property and as such receive at least minimal legal protection. In Sept. '95 more than 2000 people rallied in support of the threatened forest. 264 people were arrested in a massive act of civil disobedience, setting a new Earth First! arrest record. That morning, 24 hours before the grove was to fall to the chainsaws, ten years of struggle paid off when a federal judge issued a temporary ban on cutting. But the forest is still in jeopardy; another timber company is clear-cutting the forest around Headwaters—a move that might open the region to further development and will definitely fuck up it's delicate natural balance. This forest area known as 096 provides Headwaters only real buffer zone. We're gonna shut down work in 096 because it's second growth trees protect Headwaters' ancient giants and because clear-cutting is a stupid, wasteful, immoral practice.

At midnight the transport team drops 50 of us off on the logging road into 096. My team is to pull an abandoned, overgrown milk truck onto the road as a barricade. We mob the wayward vehicle-digging it outta the brush, pushing, prying, pulling. We use a hand cranked pulley to inch the truck onto the

road. Eventually, the truck breaks free from the overgrowth and the team drags it onto the road. A whoop goes out in the night as the crew gleefully shoves the truck onto it's side. We run ahead to join the road posse. With a vigor found only in the terminally angry, the road crew is tearing up the dirt road that winds it's way into the heart of the forest. We jump into the fray, dragging downed trees and boulders into the road. The pleasure of fucking up the program is indescribable. Despite the labor and late hour, enormous smiles grace the faces of all. Behind us another team is cementing a 30 foot tall metal tripod into the road. The tripod is strategically placed to make the road impassable. When the loggers arrive at 6.00 AM they'll be forced to dismantle the structure... without killing the person strapped to the seat at it's apex.

Dawn breaks as we approach the epicenter of the clear-cut. In our wake we've left numerous impediments to the logging crews: the downed truck, the tripod, huge drainage pipes, logs, trenches, boulders and the like. The workers are going to have fun getting to work this morning. The security goon who greets us as we reach the core of the devastation doesn't exactly roll out the red carpet. He looks like homo-commie-hippie-vegetarian-environmentalists have just conquered the world. Maybe he just needs coffee. I guess he's pretty pissed cause he tries to run us over. We escape his redneck wrath, clambering over an immense pile of downed Douglas Firs and redwoods, and into the presence of the Earth First! tree-sitters.

Two activists occupy platforms nestled 100 feet up in a pair of redwoods. They've been perched in the trees for a week now, insuring that no trees can be dropped within a hundred-fifty foot radius. Tree cutting isn't an exact science- trees sometimes fall in unexpected directions, so the loggers give the sitter's trees wide berth. It would be a PR disaster for the timber company if some logger were to knock the activists out of their trees and into early graves. We hang out with the sitters and their earth bound support crew, share food and conversation, and wait.

By half past noon the loggers have broken through our defenses, bringing with them both brands of authority: rental and real. Dodging the cops and security, we dog the loggers. When they rev their saws we jump between them and the trees. Sometimes we block the cutting by hugging trees, sometimes we talk. Some guys are understanding, even friendly, others threaten to murder us. We take them seriously.

The soundtrack to a clear-cut is surreal, wrenching, repetitious. The chainsaw's high pitched whine contrasts the

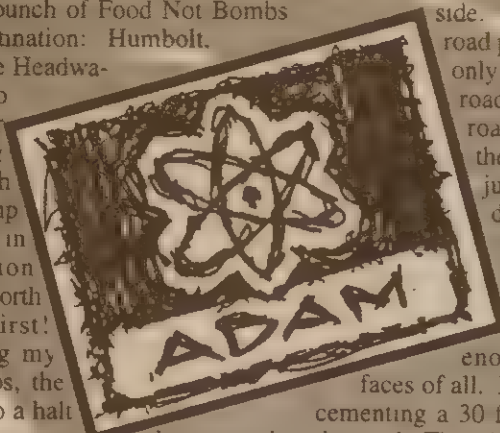
low frequency bombast of the trees slamming into the soil. As the giants tumble, the earth quivers beneath you. Standing in proximity to a falling redwood is akin to watching someone step off the curb right into the path of a speeding bus. It sucks the air straight out of your lungs, leaving you breathless for an infinite moment. It is a scene from some fictional dystopian future; the plentiful earth reduced to a barren hell that sustains nothing by machinery out of control. But you are in the midst of it.

Clear-cutting does massive damage to intricate eco systems. When all the trees in a given area are ripped from the earth, the fertile soil they held in place is quickly washed away. As the hillsides erode, the loosed soil clogs waterways. When the trees eventually grow back they are stunted by a lack of shade and nutrient rich soil. It is like growing up malnourished. The soil must be pumped up with petrochemical fertilizers, if trees are to be harvested again commercially. The animals that lived in the clearcut zone are driven to seek appropriate habitat elsewhere. Each clearcut is a little dust-bowl, a small scale catastrophe.

At 2:30 we decide to flee 096. Our face to face attempts at blocking cutting are proving futile. When we stop one logger for a moment, two or three others are busy destroying paradise. Plus the cops have been about ten minutes behind us for an hour. This bothers me cause I have a few outstanding warrants for bullshit charges. I'm in no mood to rot in jail for a few weeks waiting for San Francisco to extradite me. We aren't totally unsuccessful- the six hours we've halted operations cost the company some big bucks. Besides, Earth First! has completely shut down work at 096 on many days in previous weeks. Still the fact that a thriving forest will be reduced to a virtual parking lot permeates the marrow of my being, injecting a vast sadness.

It is a ten mile hike down the logging road to the safety of public property. We alternate between rigorously bushwhacking through intensely rugged woodlands and walking the logging road. Two miles into our trek we run into The Man. I dive superman style down a dirt embankment, but not quickly enough. The mustachioed donut eaters roll up on me and I bolt-hauling ass into the densest forest available. I guess the rental assholes are too lazy to bushwhack after me cause I escape. A breathless 45 minutes later I somehow catch up with most of five person team. One of us has disappeared, lost in the panic of the rent-a-cop scene. We stagger on, more wary, and concerned about our missing friend.

Three miles from freedom we encounter serious trouble. Senses dulled by sleep deprivation and 17 hours of heavy duty hiking, we are caught off guard by a truck load of tree choppers. The loggers spot us





as we bail into the foliage for the millionth time and grasp their opportunity to shed some blood. We lay prone, motionless, at the foot of a 25 foot incline while the loggers recite tough guy lines I swear they lifted from a TV "After School Special." Fearful of giving away our position, we stay put and hope they'll leave. Then the men start hurling boulders-not rocks; big, skull crushing, brain splattering boulders, at us. They can't see exactly where we are, just where we entered the woods, but they still land most the skull crushers within inches of our hands and heads. Paralyzed, I cringe and watch the missiles fall around us. Up on the ridge, the loggers are talking about guns, but unable to see them I can't tell if they're serious. At the exact moment I give up hope of life without severe brain damage, the onslaught ceases, the bombardiers get into their truck and roll away.

It's 9:30 when we get outta 096 and into the arms of our fellow Earth First'ers. 33 have been arrested, some with Gandhiesque intentions, others unhappily and unintentionally. Our team member turns up. Darkness comes to the forest and we head back to base weary, happy, defiant, pained. The next day most of the Nor Cal papers run lengthy, balanced stories on the action and I sleep. As I write Headwaters still stands and is still threatened. 096 is decimated.

For up to the minute info on Headwaters call Bay Area Earth First! @ (510) 848-8724. Or write Earth First! Journal PO Box 1415/Eugene, OR 97440.

PS: The address in my last column is no longer valid for me or Avail. I can be reached c/o *HeartanaCk*. Incidentally, I'm not in Avail-I just roadie for them and monopolize their couch on occasion.

**I** listen to rap music. The three middle-aged teachers with whom I car pool scoff at me for labeling it so. "Rap music, that's an oxymoron!" is the favorite quip of the resident English teacher, who usually follows it up with a dose of "so are you a cop killer Chris?" To these suburban fellows from an earlier age, rap and hip-hop are garbage, the shit that just may be responsible for the rather erratic behavior of our students.

To my students rap and hip-hop are gold. They live on the stuff; I might go so far as to say that some of them survive on the stuff. It wasn't like this when I went to school. There was never one kind of music that dominated my junior high scene. At IS 318 in Brooklyn, it's rap or it's hip-hop. Sure there's the occasional kid that is into "other stuff," maybe a little meringue

or salsa, or some "slow jams." A few weirdos even venture out further into the unknown with some Green Day or Alanis Morissette. But every kid has some exposure to and knowledge of rap and hip-hop. And most of my kids live by it.

As you walk down the hallways you can hear it, kids reciting rhymes by the Method Man, Rakwon and Ghostface, the 'ole Dirty Bastard, Bone Thugs, Snoop Dogg, Busta Rhymes, Biggie Smalls, Mobb Deep, Channel Live and especially these days the Genius a.k.a. the GZA. More than a few teachers have come to the conclusion that these kids would all be straight-A students if they spent as much time memorizing their times-tables as they do the lyrics to the latest jam. But the things that they "learn" in school just don't speak to them the way these musicians do.

When kids discovered that I listened to hip-hop they were puzzled. The first time that I was able to join in the singing of some classic rap recital they were stunned. Word swept through the school that I had some knowledge. Pretty soon skeptics were coming up to me to test my skills. A lot of kids were distrustful and figured that I just knew one song, or that I had been fed choice lines by some traitor-student. But for the most part I passed the test because I listen to a lot of the same stuff that my kids live by. Word soon spread that "Mr. Jensen can rhyme," which was a severe exaggeration. The fact that I can rattle off a few memorized and internalized raps in my Caucasian suburban nasal accent shouldn't suit me as an mc, but almost every week some kid comes up to me and says, "Hey Mr. J, just kick me one rhyme." Kids were legitimately impressed that I had some appreciation of the music they love. And this got my a lot of allies. To this day a lot of my credibility is built on the "cool teacher who knows Method Man songs" factor.

But my credibility isn't always an asset. One day I was in my room and a couple of my regulars were hanging out. A lot of the boys

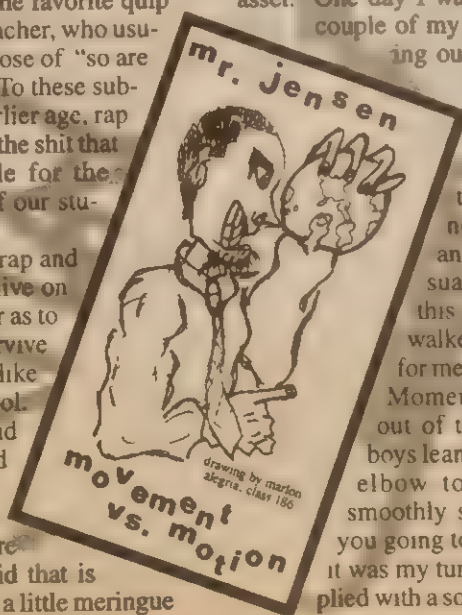
tend to stick around to give me a hard time, try to school me to the latest rap or to simply talk about nothing, and I enjoy and encourage these casual exchanges. So on this day a female teacher walked in with some notice for me and immediately left. Moments after she walked out of the room, one of my boys leaned over to me with an elbow to the shoulder and smoothly said, "So Jensen, are you going to hit that?" This time it was my turn to be stunned. I replied with a somewhat sarcastic, un-

appreciative look and copped out with a "I have a girlfriend" line. My student got the idea that I wasn't too cool with his transgression into my personal life and moved on to another topic of conversation, but I had fumbled. I had missed an opportunity to explain that women are not objects to be discussed like what I'm ordering for lunch today. But what he had said had really taken me by surprise...

...and it shouldn't have. Every other damn line in the rap of today is either about "bitches" or "blunts." And my kid had made a logical connection between my listening to rap and the possibility that I might try to be a player with the female teachers in the school. It was at this moment that I realized the obvious: my students and I have very different perceptions of the same music. We both listen to rap because it in some way speaks to us. I see hip-hop as survival music, an anthem of self-empowerment that cuts through the anonymity and adversity of daily living. I tend to pop in my raps when I'm facing daily stresses and it helps me pull through. I know that many of my students, living under constant conditions of threat, also turn to rap as a means of surviving. But what speaks to me on the abstract comes across to your average fourteen-year-old Brooklynite on very literal terms. This stuff reflects a reality, and may be the only source that processes the day-in, day-out inner urban experience for your average kid.

This "reality" is the catch-all for hip-hop criticism. Rappers will admit that their music influences kids to believe that smoking weed is an acceptable way of dealing with daily stress. The 40 ounce bottle of cheap malt liquor has been a force on the urban scene for decades, but it took a series of rhymes to make it into the fashion status symbol it is today. Rappers know they're responsible. While early anthems mourned the increase of gun violence, newer schools admit that holding is a necessity. Rappers see their place in this trend. When pressed these millionaire artists even understand the relationship between the oppressive attitudes towards women expressed in their raps and their own experiences of subjugation. For all of these admitted offenses there is one excuse: "I'm just telling it the way it is." It's sentiment expressed again and again, to the point where it has ceased to be questioned.

Rap is the reality for my kids. There's a weed-spot two blocks from the school, tucked neatly into a corner store. As my kids go to Rocky's Bodega on the corner they're practically assaulted by the barrage of ads for malt liquor and cigarettes, and there's a full rack of both products available for easy consumption. Many of the older kids from the neighborhood live out to be the "niggas" and "hos" portrayed in the raps as lack of other opportunity leads to boys sling-





ing and girls clinging to the slingers. My kids have seen guns, my kids have seen their friends killed by guns. All of the things portrayed in the music they adore is familiar and disturbing. And the music makes it feel a little bit less horrible, taking the edge off of the horror even making it seem desirable. This is survival.

But the effect is devastating. I see so many of my students being pulled in two directions. Most of them have been taught at home to "try and make something of themselves" through education. Many of my students come from highly moralistic religious backgrounds. It's not like every kid's parents are either drug addicts or drug dealers, although certainly some of them are. Most of my kids would pull through if the only force acting on them was their home life. But in opposition to the lessons learned at home is the powerful street life, unavoidable in these parts. And that one hip-hop song may be tipping another kid to the self-destructive side.

It breaks my heart in a way, because I listen to this stuff too. I see the beauty in what's being expressed and how it's being said. I have no trouble saying that hip-hop is the most powerful music form of the past decade and a half (sorry, punks!). No other arena has produced music with such power of expression and depth of feeling, and I have to believe that there's a reason for this. Raps, as the anthems of urban life, reflect the daily suffering that goes on in our cities. The quality of the music flows from its source and purpose: this is about survival, and no other human instinct speaks like the need to survive.

But something has gone wrong. The anthems of survival turn on themselves, transforming my inspired kids into fashion conscious, gender-confined hoods with a inclination towards addiction and violence. As rap and hip-hop have increased in popularity the message has become more and more drug-, alcohol-, violence- and misogyny-laden. Gone are the days of rapping about steering clear of trouble or gaining political empowerment. Most of the creativity and power has been played out by the new message of hedonism and nihilism. What happened?

The media has given a lot of attention in the past few years to groups who pin it on the rappers themselves. Parental fear of "gangster rap" was the buzz a few years ago, there was that Ice-T "cop killer" thing for awhile, and now from what I hear (I stopped watching TV) there is a similar backlash against the booze/pot thing that dominates current rap. If you listen to what is being said, it seems like there are a bunch of self-centered rappers out selling their own people off so they can lounge in comfort. That's not too far off from the truth. Admittedly these artists sell out

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every time they turn "reality"

into a lyric that glamorizes pain rather than seeking an end to the pain. The artists who currently front are to blame. But I do believe there's a wider plan at work.

Hip-hop got big about two or three years ago. It has always been big, but true commercial success, the notorious B.I.G. and Wu-Tang Clan on the Top 40 lists, is a recent phenomenon. In the early years there were tons of tiny labels, some of them independent and some of them tied to major labels, but the little labels ran things. Now every big rap record is on a major. Funny thing about that. When the majors rolled in to cash in, the positive messages disappeared. Public Enemy got cut. No major wanted an act that talked about Farrakhan, black power and government conspiracy. All the promos turned towards marijuana, guns, being a player and drinking forties. Something turned the power of hip-hop in the self-destructive direction and then pushed it like crazy. Funny, all this happened when the majors became the primary and squashed their inner-city-based rap-producing subsidiaries. A few talents got paid off. And we're all led to believe that hip-hop has evolved. Artistically the blade is just as sharp, but its sharpness has been turned back towards those who wield it.

I now have to view hip-hop as I do the big Newport ads in my school's neighborhood. I think of rap as I do the numerous promos for malt liquor in every inner-city neighborhood. Sadly this beautiful music has been turned into another weapon used against poor people. I have to hate it because I see how influenced by rap my kids are... and I realize that it's one more thing keeping them down. But I still listen, because it's still about suffering and survival.

**Toward A Living Politics-** "houselessness" Definitions are always changing, but today, here are some of mine. Toward- meaning in the process of (in the direction of). Living- that is organic, or somehow connected to being personally "natural." Politics- putting into practice my understanding of the world.

There is nothing glamorous in a life of routine, of mindless obedience to time clocks, rules, obligations, and whatnot. Neither is there glamour in a slacker life of television, "hanging out," or just talking shit. But on some level that is what we want, we want to exemplify something. We want the outside world to see us, see our lives, see our actions and say, "she/he means it. She/he is for real." I don't think anything at all is wrong in wanting that, not for the sake of the observers but for the

mornings when you can look in a mirror (that reflector of cultural values) and say to yourself, "I am for real. I do mean it. I am living it." There is nothing wrong in the desire of wanting to be different, especially from what this world appears to most of us to be (boring), but the truth of it is that the desire to be different has become a commodity, has become something that you can go to the same shopping mall as "the normals" do to purchase. Whether it is alternative fashion, multi-cultural courses in college, or the right records, difference is on sale. My personal challenge, one I am just beginning to accept, is how can I accept living in this world and having real human connections while also exemplifying (at least to myself) something greater than this world.

One of the places where I try to stand is in being homeless. Making the choice to not take part in the cycle of land ownership and profit has many underpinnings in exactly those places where I define myself as human. I consider the division of land into parcels, into commodities, as one of the greatest lineages of colonial Europe (meaning not actually good but monumental). Rent mire's us in their world, as just living costs money, usually a lot of money. Landlords are near universally assholes who care for nothing but a monthly check. And the bureaucracy of leases, deposits, and taxes is the place where our relationship with the land becomes quantified; a certain amount every month, an obligation where freedom immediately takes a back seat to "real world practicalities." So, making the decision to live without a roof over my head, as difficult as it is sometimes, is also a decision to live at least partially free.

Practically this means that I live in my van, which brings up an entire host of problems in and of itself. I have set up a stove in the back of the van and can cook by parking and opening the back doors. I have a very livable bed in my van and curtains

**Aragorn**

"Not all those who wander, are lost..."



over all the windows. My van is relatively conservative, so that I can park in residential neighborhoods without fear of being seen. I tend to make a very low impact on the neighborhoods that I stay in, so that in worst case scenarios I can convincingly seem to be no problem (to the cops, or the residents). I drive very little and keep my bicycle on the back of my van (with a bike rack). With PO boxes and voice mail it is still pretty easy to get a hold of me, and with the schedule's that I tend to keep, it is even easier. Without electricity, or water your lifestyle changes quite a lot. There are no quick showers, nor television. Instead I have to have friends for



showers (although in the last town that I was in, I had a membership at a health club) and books for entertainment. My time spent awake is determined by natural lighting and my access to public space far more than it is by "convenience." All in all, most of the things that you assume when living in an apartment or a house become very deliberate, and that is a pretty good thing.

Part of the theory is that, in practice living in my van is also living very close to the earth, to the ground from which I have ultimately sprung. People walking mere inches from your sleeping body, finding the privacy with which to go to the bathroom, and only being able to sleep as the sun will let you are all things that you simply do not have to deal with when you live in a house. There is just simply an entirely different level of consciousness to your surroundings when you are without a house. This consciousness leads to many understandings, at least for me. I know that property, as a belief system, is ludicrous. I feel it in my bones. I feel it every time I look out my window and see a property "owner" fetishizing their lawn, or their sidewalk, or their car. I know that security is entirely a frame of mind and is not ever dependent on dead bolts and gates over windows, because in living without them I feel no less secure. I know that the feeling of the rain falling on the top of my van is far greater than it ever was when I lived in a house, I feel like I am in the middle of it, not that I am just observing it. The freedom of being that much closer to the ground is also the feeling that the ground can affect you. Knowing that your day to day survival depends on a level of consciousness is a sure way to not become complacent.

Although this is America and it is very difficult to find cracks in what is where actual humanity can occur, I do want to make the commitment to continue such a search. As I can't find an environment where I could squat an abandoned building I have essentially found a building of my own. As I haven't found a way to live for free, I spend money within the context of human connection. And as contradictions are always present in the practice of living deliberately, I remain willing to have dialogue about how, when, and where my praxis can be made more so (that is deliberate). For me, living in my van has become a comfortable way in which living both becomes deliberate and the space is created where more fundamental self-examination can occur (and it is lots cheaper!). And although this choice is not for everyone, I do think that everyone can be interested in living in a more deliberate way. Whether that is by starting or joining housing co-operatives and collectives or becoming travelers (or many other options I haven't even dreamed of) there are few ways in which your day to day can become more varied than in living intentionally. Even

though there is no glamour in van life, there is always the feeling that when I look into the mirror, I am staring at the person I am glad that I am in the process of becoming and never the person who just did what they were supposed to. That's enough for now.

I am a criminal.

I am a criminal in prison, which gives a lot of people a sense of security. People want to feel safe—safe from all aspects of crime, and to a majority of Americans, prison is the answer to a problem which seems out of control. But consider the skyrocketing incarceration rates nationwide against the actual crimes rates over the past 15 years, and you can see that crime hasn't really increased, only incarceration has. In fact, from 1975 to 1985, the serious crime rate actually decreased by 1.42%, while the number of state and federal prisoners nearly doubled! Today, the U.S. is the unquestioned world leader in imprisoning its own people, with over 1.4 million in prison or jail.

Who gains from this huge number of people imprisoned in all the jails & prisons? Surely not those who endure the harsh reality of inhuman living conditions in prison, nor is it the families of those in prison. The only people who gain from the growing prison trend are politicians, rural communities that need jobs, and those companies which grow fat from supplying prisons with their products or services.

Corporate-run prisons have become the newest trend in keeping people locked up. Firms such as Wackenhut, Prigor, and Corrections Corporation of America have only one motive in running a prison or jail—profit. The more the public fears crime, and the more the politicians cry for "get tough" legislation, the more profits they can realize. Private prisons have nothing to gain by reducing the number of prisoners, that would reduce their incomes. So, how realistic is it to assume that these corporations contribute large amounts of money to lobby for tougher laws, and longer sentences?

The people most likely to end up as a prison statistic are those from the inner-city, the poor black, white, and Latino people who live at a distinct disadvantage simply because they have no money. Others are the political activists, the punks, anyone who does not conform in one way or another with the program. Living in economically depressed areas, these people are most often

the victims of being forced to work for minimum wages, police harassment, racism, and cultural barriers that make it extremely difficult to ever adapt to the way the privileged want us to live. We are taught from birth that money is everything, that to be rich is to be respected. But with so few options open to them, the lower-classes often turn to crime to survive, or out of anger, contempt, and desperation to break free of the living conditions that they endure.

We know that social programs are becoming more and more non-existent in our poorer communities. Fund-

ing for police activities and prisons is at an all time high, while spending for our children's future is at an all time low. Schools, parks, and community activity centers are all suffering in the areas that need them most, and it's just too obvious that this is intended to further raise the incarceration rate, because that is where the money is, and where the future power-mongers are sure to get the attention they need.

There are no easy answers to the problem of incarceration as it exists today. Some people call for the complete abolition of prisons, opting instead for the complete control by the community to decide what should be done with those who hurt their neighbors. This puts the decision in the hands of the people who know the problems of their community, and who know the people who do the crime, as opposed to the faceless judges and prosecutors who live in luxury condominiums in the suburbs. And many crimes against the community are just that, against one's own community. Who better to decide a method of repaying the people they have hurt? Going to prison doesn't do a thing for those hurt by the act, and to have the offender provide some services as punishment benefits everyone.

Of course, the problems surrounding prisons are much more complex than what I've presented here, but I hope I've given some idea as to the seriousness of imprisonment as it exists today. Our world is deteriorating rapidly, and it's not the fault of the people in prison—it's the fault of greed, apathy, and injustices toward the people who inhabit the lower-classes. We are not without the means to overcome the oppression, but it is something that every person, every group, every community needs to take a stand against. Before it's too late, raise your voice and be heard!

"...so you can stay cool behind your window and choose the view you want to see... but as long as there are others held captive do not consider yourself free." — Embrace





First, I'd like to say thanks to everyone who helped out Code-13 on our January US tour. We only completed four out of six weeks due to problems with our van. This means we still haven't made it to the west coast. I met a lot of old friends and made a few new ones. As always it was great seeing lots of new bands and going to lots of record stores. I was most impressed by the scenes in Atlanta and Pittsburgh. Its funny how you can play really to small uninspired crowds in New York and Philly yet the kids in North Carolina and Oklahoma are totally into it. But still its the band from New York that gets popular not the one from Oklahoma. And now back to what Dave Hake called "80's recidivism."

This time around the block I'd like to talk a bit about how the individual puts his or her politics in action and the conflict between activism and lifestyle-ism. I have used this space before to bemoan the lack of political sentiment in today's hardcore scene. I do truly feel that punk/hardcore can be a force for social awareness and perhaps change, making a concrete difference in the lives of many young people. Music and lyrics can educate and inspire you to think, change, choose and most of all act. In its purest form the punk underground is a counter-culture type movement with a program based around self-expression, anti-authoritarianism, autonomy and progressive social change.

Bands like Minor Threat and Crass inspired me to think for myself and question what society told me and expected from me as a ninth grader. Through punk I was exposed to many new ideas. I read every book on anarchist theory and history in the Hyattsville library. I embraced animal rights, took a stand against nuclear war, opposed US intervention in Central America etc. I boycotted many products with connections to industries and policies I opposed. I would like to think this is a typical political development of many thinking, caring, young people who are exposed to punk and radical/progressive political thought.

As I listened to bands like Conflict, I felt that it was time to take more direct action on my political beliefs. I attended and later organized political demonstrations, I started to take a militant stance on a lot of issues. I began to study revolutionary movements, guerrilla warfare, sabotage and terrorism. I was inspired by the militant economic sabotage

and actual animal liberations of the ALF. I carried out small scale acts of sabotage and vandalism against local manifestations of the "system." Later I got increasingly involved with "the movement" and political activist types. I started to spend less time wrecking shit and taking to the streets and a lot of time debating theory and sitting around in meetings. Eventually I got fed up with political activists, vanguardists, and political organizations in general and decided to concentrate on just working in the punk scene. That is not to say I changed my beliefs or "burned out" on politics. I just got fed up with the inward looking, narrowly focused nature of most activist types.

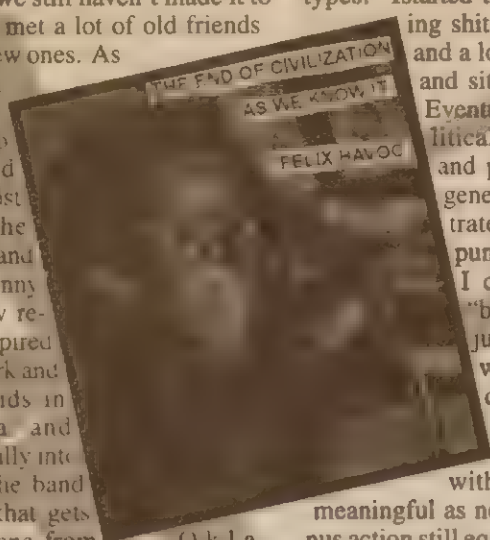
I would argue that politics without action are about as meaningful as no politics at all. Talk minus action still equals zero. The level of political conviction I see in today's hardcore scene is very personal and lifestyle oriented. You may feel that by being a vegan, dumpster diving, squatter on the edge of society that you are living very close to your anti-capitalist anti-system ideas. You may feel that boycotting products X, Y, and Z is doing major damage to the corporate system and bringing major corporations to their knees. While you may have a lot of moral fiber and integrity, you are making virtually no difference in the big picture. Lifestyle-ism is a trap, a cop-out and a dead end. The lifestyle-ist winds up acting only to make themselves feel better and very little to change the world around them. Nuclear war and intervention in Central America are no longer looming. There is no specific threat to catalyze the youth. However, the social forces at work spell doom for our generation just as certainly as ever. The system acts continually to concentrate power and wealth whilst marginalizing and oppressing any real or perceived threat. We, my friends, are part of that perceived threat. And we, the youth, are very, very effectively pacified by drugs, alcohol, television, NOFX and Rancid. How much of our rebellion is real and how much merely plays right into the hands of the man?

As much as I dislike the hippy culture, we can point to a high level of political consciousness and action among the youth of the late 60's. The Weathermen, AIM, the Black Panthers etc. were not fucking around. They conducted real acts of social revolution and direct action against the system. They took a stand and were ruthlessly crushed by the FBI's COINTELPRO program. They were assassinated, jailed, blackmailed, and many are still in prison today. 60's radicalism was very effectively co-opted, commodified and by now trivialized.

How was this done? Drugs and rock music. The Nazi's and the CIA had experimented with LSD and other drugs as a means of mind control. A few years later an entire generation had "tuned out" while the FBI rounded up the most active resistors. Our stereotype of the sixties today is not the raised fist or the Days of Rage it is a stoned zombie rocking out at Woodstock. And what image has society generated for our generation-the net surfing, alternative rock loving, lazy, indifferent, self centered slacker. And I would have to say it's working. I haven't seen much of anyone take to the streets for any cause lately. Anti-Racist Action is lucky to get 50 people to turn out against the local nazis. Youth culture is social control. Heavy Metal, Rap and much Punk music are a safety valve. Carefully controlled and commodified false rebellion which channels potentially revolutionary impulses of the youth back into consumption and self destruction (even the CIA couldn't have thought up a more complete and insidious means of social control than the fucking rave scene).

A few years ago local animal rights commandos destroyed several vehicles belonging to a major meat distributor in an arson attack. As far as I know tens of thousands of dollars in damage was done and no one was caught. This sort of thing should happen every day, not once in a decade. As brotherhood once said "get involved." Find or start an organization that will push forward some avenue of social change close to your heart. Take a stand. From lifestyle-ism to protest and from protest to resistance. Identify the manifestations of the system in your area and take action against them. Direct action, sabotage, economic warfare, all out war I don't care. Just do something other than be smug about how your "alternative" lifestyle is going to topple the system.

And now as long as its O.K. with everybody at HaC I'm going to talk a little bit about records I like. I'd like to do this every issue. Not reviews of new releases, but discographical essays on what I think are the most crucial bands of the past. Looking in an issue of *Profane Existence* from 1990 I saw my list of "top ten records of the 1980's." These were 1. Discharge - Heaven and Hell, 2. Rudimentary Peni - Death Church, 3. Napalm Death - Scum, 4. Crucifix - Dehumanization, 5. Proletariat - Soma Holiday, 6. Subhumans - Day The Country Died, 7. Conflict - Increase The Pressure, 8. Disorder - Singles LP, 9. Carcass - Reek Of Putrefaction, and 10. Amebix - Arise. Today most of these are still all time favorites. I must admit that I have lost most of my interest in metal and "cross over." Therefore would substitute the DRI's Dirty Rotten Liars for Carcass and Black Flag's Damaged for the Amebix and N.O.T.A.'s None of the Above for Disorder or Napalm Death and





you would have my 10 favorite albums of all time. The point I'm trying to make here is that all of the albums on my (albeit revised) top ten list were recorded before 1986. Meaning either I am a fossil who refuses to recognize new talent, I am living in the past, or the hardcore of the last decade has been second rate. Half way into the nineties I'd say Aus Rotten, Los Crudos, the Pist and Voorhees are the best bands thus far and hold their own against any dusty classic. Not so for most of the so called punk and hardcore records which fill fanzine review pages each month, and you've heard me grandstand on this before.

If I were some sort of Punk Professor and it was my job to codify a canon of punk music for the 1980's as part of the syllabus for Hardcore 101 it would go something like this. USA—Minor Threat first 2 7"s and Out Of Step LP, Black Flag - Damaged, Negative Approach 7" and LP, Die Kruezen - Cows And Beer EP, DRI - Dirty Rotten LP, NOTA LP and 7", Poison Idea - Pick Your King 7", Antidote 7", Reagan Youth - It Can't Happen Here LP, Proletariat - Soma Holiday, Articles of Faith both 7"s, Corrosion of Conformity first two LP's, Seven Seconds 7"s and The Crew LP, Crucifix - Dehumanization, Bad Brains - ROIR cassette, Faith/Void LP, SSD - Get It Away, Offenders both LP's both 7"s, V/A - Boston not LA, V/A - Flex Your Head, UK-Subhumans 7"s and The Day The Country Died LP, Discharge 7"s, the WHY LP, and the Hear Nothing. See Nothing. Say Nothing LP, Chaos UK first two 7"s, Conflict 7"s, Increase The Pressure LP, Rudimentary Peni 7"s, Death Church LP, Disorder 7"s and Under The Scalpel Blade LP, Icons Of Filth 7"s and LP, V/A - Welcome To 1984, V/A - PEACE comp, most Swedish, Japanese and Finnish HC of the 80's, and of course, from Italy, The Wretched's first two 7"s. I'm probably missing a few obvious choices, but I think this selection would give anyone new to hardcore a good start. All of the records listed above have the anger, energy and relevance feel most of today's hardcore lacks. I sing again my sad lament for the power of yesteryear—where has it gone?

If I were to pick any one favorite band right now would definitely be Boston's Proletariat. This band sums up to me what hardcore is all about. Their music was incredibly powerful, harsh and original while their lyrics addressed political and social issues from a very well researched and thought out position. I've probably listened to the Soma Holiday LP an average of once per week since 1983 and it still moves me with its power and relevance. The Proletariat painted a picture of a world so bleak and hopeless. I really can't think of any more clear statement of the alienation I felt as a teenager in the 80's than the way this album makes me feel. The Proletariat left behind the following output Distortion - cassette/

demo, one song on V/A - Unsafe At Any Speed 7", three songs on V/A - Boston Not LA LP, one song on V/A - PEACE comp double LP, Soma Holiday LP, Marketplace 7", Indifference LP, and two live performances on WERS radio 1981, and 1983, no doubt there are a few live tapes making the rounds as well. In my opinion the Soma Holiday LP is the best by far. Shit like the Ramones and the Sex Pistols sound so weak and vacuous in comparison. Most "political" hardcore bands' lyrics seem so one sided and simplistic in contrast. Well, I really don't know if any of this means anything to any of you HaC readers, but it still does to me.

#### GG Allin And The Murder Junkies 1993.

Film Threat Video 60 minutes. This graphic film concentrates on the late GG Allin and his life. The viewer gets to see GG on Geraldo, hear about his meeting with serial killer John Gacy and see a still photo of GG getting a blowjob by another man among other things. The film relies heavily on interviews and home video footage to tell its story. Director Todd Phillips narrates and GG's music is the score. The film's cinematography is sub-par at times and the home video footage is often poor quality but the film is interesting enough to make you overlook those qualities.

GG was noted for his shows and his personality. A mix of different shows are spread throughout the film. We get to see GG shoving a banana up his ass, GG eating his own shit and GG hitting people and getting hit by his fans. GG's shows were often broken up by the cops and at the last show filmmaker Todd Phillips was able to capture on video GG had to sneak out when the police broke it up. During interviews with different people almost everyone expresses admiration for him. Friend and fan Unk tells the director how he likes GG because he's a "rebel" and he can live vicariously through him. Unk also narrates a video clip that GG's brother Merle shot at GG's birthday party in which GG has a girl urinate in his mouth, pukes while doing it and then continues to drink some more. The only portion with anything negative to say was ex-guitarist Chicken John who basically said GG was an idiot. He later recanted in an interview in an issue of MRR.

The film also gives a history of GG's youth. The filmmaker visits GG's hometown of Concord, Vermont a small farm town where the viewer learns about GG's childhood. According to GG's brother Merle their father was psychotic and GG didn't get along with the other kids at school;

they laughed at him. Merle also tells us that GG went to school in drag and we are shown what looks like a yearbook photo to confirm it. When we hear from two of GG's past teachers we learn that GG was a drummer in band, and that his given name was Kevin. They both say GG never caused any problems.

We also get to hear from GG's old high school buddies. They recall how GG was afraid to take drugs so his brother slipped acid into a doughnut GG was eating and he flipped out. When asked about what they thought about GG beating himself up on stage one of his old friends replied, "Why fuckin' beat your own head in, that's what you get married for." Another friend responded, "Ain't that the truth brother."

In my opinion the most interesting interview was with GG himself. In an interview conducted in a hotel room GG spoke openly about his life and views. He told

us that he lives only for the day and that he is a minimalist because he has to stay one step ahead of the law. GG also spit out the usual rhetoric about selling out to the "man" and getting tied down to a forty hour a week job. He told the interviewer that he's a rebel, he doesn't pay taxes, and since he's not tied down "he can go" if he wants to. He

also discussed his plan to kill himself on-stage on Halloween night which he postponed every year. He said that he wanted to kill himself to make himself stronger in the next life. Throughout the film everyone said or hinted that GG would go out with a big bang some Halloween night and take out audience members with him. It was to be GG's big statement. He never made it though because on June 28, 1993 he died of a heroin overdose. The filmmaker comments that GG went out like a rock star.

The film gave a good insight into GG's life but I wish there was more interview footage with GG and that the film was longer. After watching this movie though it just reaffirmed my earlier opinion that GG was a pathetic loser along with his fans. It's sad that he and his fans thought he was a rebel because he did stupid things like beat himself up and throw his shit at people. I can think of a lot more constructive ways to rebel against authority than smearing shit on myself. What does that accomplish? The film was entertaining though and probably the only time I'll get to see that kind of stuff. This is one of those films you should rent next time you have a bunch of people over and are bored because this movie will liven up your





night. The man was an idiot but at least he is interesting to watch.

The new band on Victory, One Life Crew, scares me. Not because they're a bunch of tough guys but because it's hard to believe anybody in this scene can be as stupid as they are. I read the statement on the bottom of their poster and they write about "underdeveloped third world minds" and showing absolute intolerance for those who blatantly disrespect the system. It's scary that they have racist views and that any punk can believe in the United States system of government.

Did anybody read about *Punk Planet* in the April issue of *Spin*? According to the title of the article they are "The Book of DIY" and "... the leaders of the new school." Underneath the article there is a picture of five kids with funny haircuts and colored hair reading an issue of *Punk Planet* and the caption reads "Punk Planet and it's satellites." I wonder if the planeters had anything to do with this.

I think that if I ever wrote an autobiography, it'd have to be called "put it under the couch." Context? Ok here goes. I have been hearing through my limited grapevine access, that I have been getting slack for owing people money for MeanKids distro-related business. In addressing this, I have designed this column kind of like the movie *Clue*: there will be the choice of several endings and you get to choose which one you think fits best.

#### What You'd Probably Like To Believe

For many reasons that I am not at liberty to get into at the present time, I have moved again. Well, I guess the word re-located would be more appropriate, as I am now a member of the victim witness protection plan. Because the legal aspect of the situation is a nightmare at the moment, I am not really allowed to divulge any details. The bottom line is that, this summer I unfortunately was a witness to some alleged carnivorous activity involving a well-respected vegan advocate from our "scene." Needless to say, after I gave my testimony the vegan police special surveillance unit decided that it would be safest if I went underground for a while.

As for Frank, his story is a bit more tragic. Like many midwestern pilgrims, soon after moving to Washington DC it became apparent that he just wasn't able to keep up with the pace of the big city. I mean, I know that

Dayton Ohio is a booming metropolis and all, but I guess in the end it didn't prepare him adequately and he just got overwhelmed by life in the fast lane in the Nation's Capitol. Seeing former Nation of Ulysses members in the pharmacy every day in your neighborhood is guaranteed to be enough of a shock for almost everyone, but when you also take into account the mandatory conversations with noted scenestars over the slurpee machines at 7-Eleven, I'm sure you'll be able to comprehend the severity of the situation. I guess it just eventually drove him over the edge.

Like many fine Doghouse recording artists before him, Francis began to drink in the smoke-filled halls of local hipster hangout, The Black Cat to help deal with this stress. He was pretty laid back about it at first, but by the time I returned from my summer of midwestern escapades I noticed that his new "hobby" was slipping out of his control. As the months progressed the situation got worse and worse, and next thing I knew he was snorting all the MeanKids money up his nose. I'll be the first to admit that I snorted a couple of lines with him this August, but I swear I only used shit bought with Euro kids' money. They'll never know, right?

So yeah, over the past few months Frank has finally come to terms with the fact that he does indeed have a problem, and is currently doing really well at the "bike messenger hall of fame" wing of the Betty Ford clinic. His new location is good for him because he has found a lot of guys there who can really relate to what he is going through, and the program is really good about weaning

its patients off of spandex (and drugs) gradually, as opposed to their previous "cold turkey" approach.

So yeah, this Thanksgiving break Frank was able to get a weekend pass and we met up at his old house, got all the mail from under the couch and his bed and out of the closet where he had been "storing" it, and spread it all out on the floor. We got cracking, and after several grueling hours and multiple fist-fights we had all the letters answered and all the remaining 'zines bundled up and ready to be mailed back to 'zine editors.

#### The Real Steel

I am purposefully leaving the juicy personal info/relationship details out of this

version because honestly they are no one's business but mine. As a result of a really hard summer and diverging interests/priorities, me and Frank decided to put MeanKids Distro to rest. When Francis told me that he was no longer interested in doing the distro at all, I briefly flirted with the idea of doing it by myself. Because I was moving (again) and starting another year of school, I knew that I wouldn't have the energy to keep the distro going by myself - even though I think/ thought that it was a really good and necessary project.

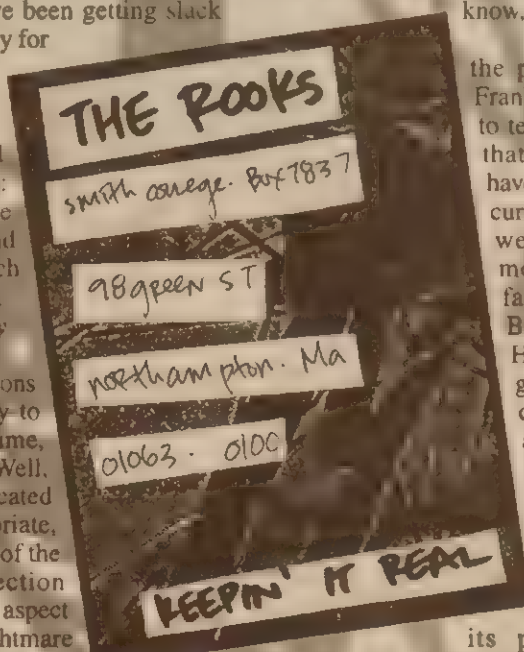
So we made the decision to put the distro out of its misery (effective immediately) and made plans to take care of any/all remaining business when I came home for break at Thanksgiving. Over break I went over to the former MeanKids headquarters and we spend the day struggling through letters and packages and getting all remaining 'zines ready to be shipped back to their original owners. By the time I left all requests had been answered and Frank was working on sorting out the money/payment end of the operation.

I understand, from talking to several irate people and from talking to Mr. Maguire himself, that several of these packages never quite made it to their rightful recipients. I am writing this column to try and explain my hand in this whole situation, and to try and get in touch with the people who are still owed money by MeanKids. From the start of (MeanKids) operations Frank has been responsible for keeping up with day-to-day mail and payments (and for the most part, correspondence) while I was busy making catalogues, circulating ads and doing "pr" work. Because I have never lived (for an extensive amount of time) anywhere near the PO box where the MeanKids mail comes/has come, I was never able to take on any real responsibility for the day-to-day workings of the distro. I do, however, feel responsible for the fact that MeanKids still owes several people money as I am/was part of the distro, but my hands are tied because I have no access to the money and/or the mail that is coming into the PO box in DC. I mean, I live almost 300 miles from DC and I can't even get my own mail forwarded from there.

So what I am proposing in terms of a plan of action is this:

- 1) If you have a formal complaint with MeanKids that you would like some sort of response to, you can write to me at the address at the top of the column and I can see what I can do to help out and/or bug Franc.
- 2) If you need money or answers about what is going on with an order that you have placed in the past, you need to try and contact Frank at: PO box 18119, Washington, DC. 20036-8119.

Though I am usually slow with responses, I promise that I will respond to any/all complaints regarding MeanKids ASAP.





But keep in mind that I need to know *directly* from all involved, in order to try and straighten this whole mess out, or at least to try and figure out from Frank what the status of your orders and 'zines is. Ok? Ok.

#### *One Last Thing Before I Forget*

I have been trying, with no success, to track down a girl by the name of Erin Skunk from Big Red Box distro. I have a package for her that I have been unable to mail for months because I can't find her address anywhere. If you see this and have any clues as to her exact whereabouts, please get in touch with me and send me her address so I can send the package off. Thanks.

*Ok Maybe This Will Be The Last One*  
Hands down the best thing about last issue was Adam's column. Write him lots of letters and tell him to send in another one to keep us happy. Come on, please... Also I got a note from "that movie reviewer guy" and he said that, in fact we were occupying the same space for a few short moments in Minnesota this summer. Unfortunately I didn't know and so I never got to talk to him, but if I had, I would have had a perfect score for hanging with the other American columnists this summer. Rats.

#### *No This One Is, I Swear*

Sorry for using this space to relay all with this dry/boring information. Next time will be better. I swear. Just remember that the word of the issue is "gonic." Look it up, kids

This is the first issue since the March primaries have past. I didn't pay too much attention to what went on in other states (except for pulling for Buchanan), or even too much what went on outside of my own county for that matter other than a few pertinent initiatives. What really held my interest this year was the local politics.

Until this election, I had spent most of my voting age in the city of Atlanta. While I did spend time doing activist work, I never really had the interest, nor found the resources to search out who was running for what except for on the higher levels (mayor, representatives, senators, etc.). Therefore to become involved in the local politics of Santa Barbara County, California was an enlightening and empowering experience.

Working with a prominent campus environmental group, I was able to gain exposure to many of the relevant issues as well as have educated individuals to discuss and debate ideas with. For this election, there were two main issues that we were striving for. The first was a county-wide initiative that would deem it necessary to obtain voter approval for any oil drilling off the coast of Santa Barbara county other than at two pre-

vious approved sites. The second major vote cast was for the 3rd District (Santa Barbara county is divided into 5 districts. The elected supervisors make many of the major decisions governing the county) Supervisors position.

Measure A, the voter approval initiative, sprung about after Mobil Oil developed a plan to construct a 75-foot high slant drilling tower just off UCSB's west campus. The proposed site was also directly adjacent to a very sensitive ecosystem. When Mobil first brought forth the plans for this project two years ago I didn't live here. However, within the first month of school I attended here, I could tell it was a serious issue. To make a long story short, the chancellor of our University denied Mobil any hopes of continuing with its proposal on UCSB owned property. That was back in the fall, but some people were not so sure whether or not Mobil would pack it's bags and look for greener pastures (to ruin) or attempt to find another spot in SB county to tap the resources offshore, deep beneath the ocean blue. Therefore the Measure A signatures began to be collected with the purpose of obtaining enough support to receive placement as an initiative on the March ballot.

For an extended period of time, people from all walks of life opposed to Mobil's Clearview Project (so named because the 75 foot high slant drilling tower would eventually replace one of the platforms 5 miles off the coast collecting the black crude) worked long and hard collecting signatures. These people were not die-

hard activists who had dedicated their lives to protecting the environment. They

They

were teach-

ers, students,

blue collar

workers, busi-

ness people and

many others

from many dif-

ferent back-

grounds working

together for a com-

mon goal. Since I

mentioned how im-

portant the vote on

the initiative was, you

know that enough sig-

natures were obtained to place the initiative

on the ballot.

The third district supervisors office has been held by Bill Wallace for the last 20 years. Over that time period Bill has often been the decisive vote of the 5 supervisors that has been an opponent of urban sprawl and protection of our environment. In the 1992 election Bill was forced to give up his seat for 11 months to candidate Willie Chamberlain, a rancher, before a recount and lawsuit placed Bill in the seat that his behind had shaped over the past 16 years. During

those 11 months Chamberlain held office, Santa Barbara experienced more growth, and consequently more environmental neglect and destruction, than any time in recent history. Therefore, when Wallace decided to abstain running for a 6th consecutive term, many of us environmentalists knew that this year's election would be very important. As expected, Chamberlain declared his candidacy again. Opposing him were three candidates of varying experience and agendas. Gail Marshall, a small business partner and ex-head of the Women's Environmental Watch, emerged as the favorite to succeed Wallace.

Many of us helped work on Gail's campaign in and around the UCSB area. We did everything from voter registration drives and literature drops to putting up signs and going door to door on her behalf. The game plan was to work as hard as we could now to get the liberal and environmental friendly college voters out and then take it easy when Gail was in office. Or, we could wait for Chamberlain to assume the position and have to bust our asses twice as hard at that point.

The voting day was March 26th and many people had turned in ballots prior to that because it fell during our spring break. Still, only about ten percent of the registered voters on our campus turned out. Why? Mainly because people are under the assumption that their vote makes no difference. "It's like voting for the lesser of two evils." Well, I can attest that, at least on the local level, your vote makes a world of difference.

Consider that Measure A, the initiative that assures that any off shore oil drilling in Santa Barbara County requires the voters approval passed by a margin of 56% to 44%. I don't know the exact figures on the turnout within Santa Barbara County, but with an average of about 20% turnout you can see that every individuals vote made a difference. Convinced? The 3rd District Supervisor's seat will go to a runoff election in November. In order for a runoff to not have occurred, one of the four candidates would have to have received a 50% or better approval from voters. Willie Chamberlain got 49.7% of the vote, Gail Marshall received 29.8% , and the other two candidates received the rest. 0.3% amounted to a measly 40-some-odd votes. What if less would have voted on Gail's (or either of the other two candidates) behalf? I know I'd be preparing for four years of struggling twice as hard as I did over the past 4 months. Your vote does make a difference. It is a privilege that you should embrace. Whether or not your don't believe in government or could give a shit less who fills the White house, you must realize on a local level that you can change things. It is your responsibility to change things. Become educated, aware and adamant about making a difference.



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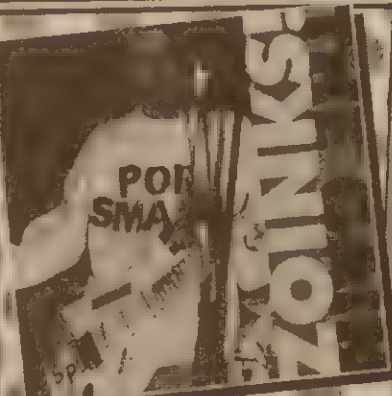
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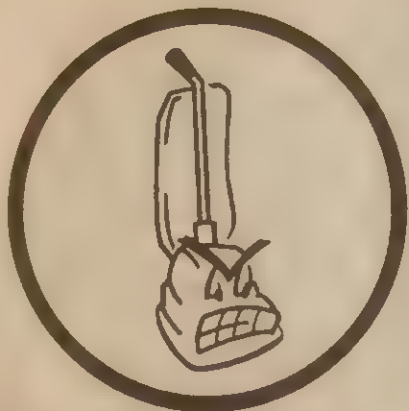
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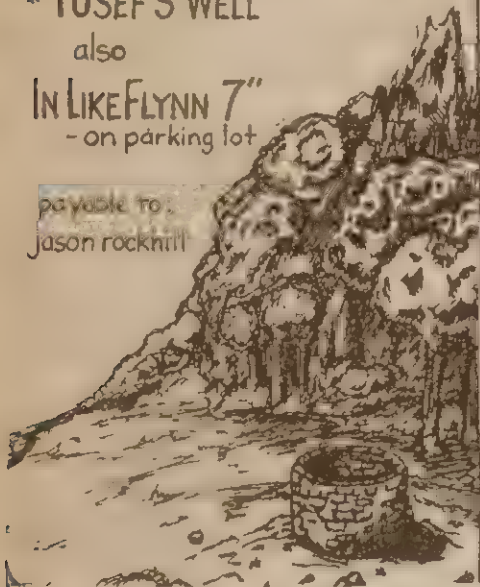
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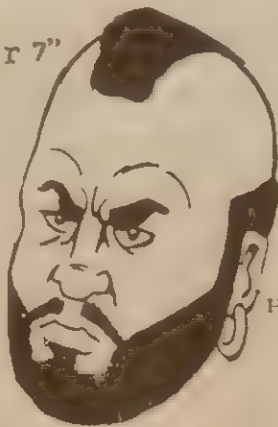
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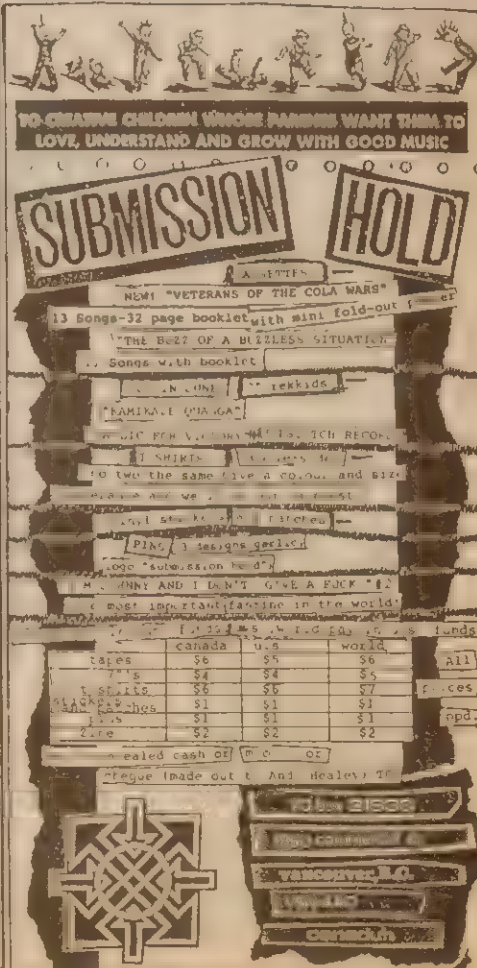
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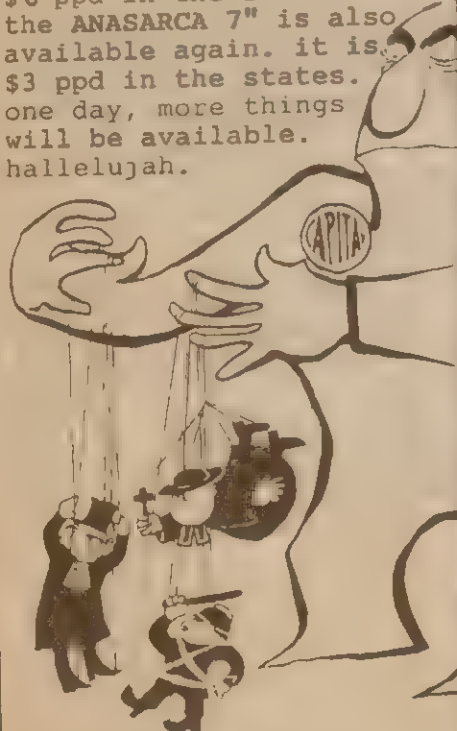
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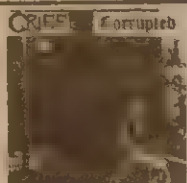
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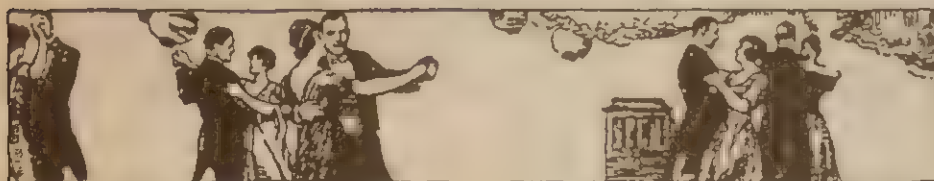
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"Oh my God! 74 minutes of utter stupidity, the way only Your Mother can serve it up. Great music, dumb lyrics, right on covers of the Surf Punks and Descendents, plus parodies of Bad Religion and Danzig. Get it!" (MH) *Punk Planet*

"HOLY LORD!" Some might call this a great big Pennywise cover band on crack. A few others might even find this funny I just think, at 48 songs and 74 minutes, it's a cruel and unusual form of torture. Seconds? No thank you." (DO) *HeartattaCk* #9

"East Bay Geek Core at its best. I saw these guys play Gilman and they were funnier than hell, these guys are better live but the CD is pretty cool and they're fuckin' funny, fuck it's got 48 songs. I can't really describe what they sound like..."

"Breakout Magazine #1

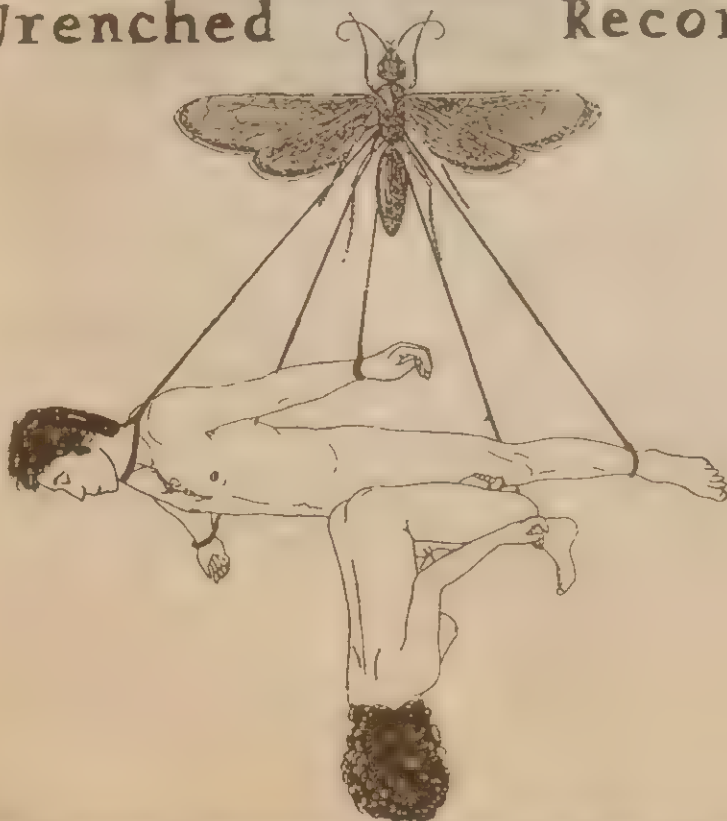
Anyway, it also comes with a booklet of lyrics, drawings, and photos. If you buy it direct through Probe Records and don't like you can return it for your money back. Even if you like it you can still tape it and then send it back. You'll lose a blank tape and \$1.24 in postage as will I, but I'm dumb and should be taken advantage of. I've sold about 50 through the mail so far and no one's returned them yet. Probably because they're too lazy to actually bother sending it back or maybe they know if they do return it I'll come kick down their door, steal their girlfriend, and tongue kiss their dad. Throw in 2 extra bucks and I'll send a comp 7".

I'm also looking for a steady girlfriend, someone I can have faith in (and I'm tired of other peoples' girlfriends), so send photos. It's okay if you're ugly - even though I'm quite handsome myself. I look like Kent McClard (on crack). For \$6ppd you can get a Hickey LP and if you don't like that you can't be my girlfriend. Sorry, but I have standards. Okay, as a last added bonus, mention this ad with your order and I'll send you a photo of one of my roommates completely naked. Specify if you prefer the male or female roommate. (checks to Aaron Muentz)  
Probe Records PO Box 5068  
Pleasanton, Ca. 94566

(By the way Your Mother is 80% male, average age 19, eat very little meat, and rarely ever get drunk or laid - so they represent a good cross section of you, the average HeartattaCk reader.)

## Wrenched

## Records



candle 7" evergreen 7" boilermaker 7" spanakorzo "headress" cd spanakorzo 7"  
spanakorzo "influx" cd calabash case 7"

1071 6th Ave. #202 San Diego, CA 92101



Well, this looks very amusing and yes, they are referring to Optimus Prime and Megatron if you are down with cartoons. This started out like every other pop punk record, and then came the saxophone. For me, this makes it better than most of the pop punk out there. The sleeve and insert are fun as well. Four songs. DF (Robbie Van Winkle Rakkids/2207 Shades Crest/Huntsville, AL 35801)

I don't quite know what to make of this one. On the one hand it's very energetic and almost fun (in the rock sense, not poppy). But on the other hand it's not terribly unique and occasionally sounds overproduced. That's probably just part of the CD format. There are a bunch of songs, about half in German and half in English. The song titles actually describe this fairly well, "You'll Never Rock Alone," and "Power Through Anger." DF (Gags & Gore/Bismarckstr.55/28203 Bremen/Germany)

This is some rather rockin' punk that's really not too poppy. I guess I will classify it as party punk in the same vein as, say, the Devil Dogs, but they do manage to achieve a sound that is their own. I think I actually heard some surf influence too. The record sounds fun, but I really couldn't tell what it was about. Four songs with vocals in English. DF (Into the Vortex Records/Jens Tuch/Kleine Johannisstraße 6-7/28199 Bremen/Germany)

Anger's got that old school thing going. But the old school thing has been done and I don't really need to hear anymore of it. Sorry guys. JF (5 Dale Ave/Pompton Plains, NJ 07444)

Metal influenced hardcore that lacks the production necessary to effectively pull of the sound they are struggling for. The vocals are an annoying gremlin lurking behind the microphone. The ideas expressed here fall in suit with the vegan straight edge, but the lyrics touch on more than the typical. Attacking issues of the sanctity of religion ("Jihad") and rape ("Shiver") show the diversity of thought. However, the pro-life view of the band are somewhat ironic in that sense. I'm not really into music done this way, but applaud the effort and determination. MN (Catalyst/6142 NE Compton St. Unit A/Indianapolis, IN 46220)

I'm not quite sure if this 1992 recording is a repress or if Kurt still has some left for distribution and is just now getting it reviewed. Regardless, this 7" is well past it's prime. In 1992, the post hardcore style was raging on and bands were beginning to be influenced by bands and styles outside of the hardcore scene. Unfortunately many of them looked for outlets in the alternative and grunge areas. While Advance plays melodic hardcore at a mediocre pace, the poorly sung vocals dominate the recording. There is no energy from this band relayed from this record, but that's what I would expect from 1992. Sorry I'm just not into it (now or then). MM (Catalyst/6142 N. Compton St. Unit A /Indianapolis, IN 46220)

You know when you feel like there's so much fucked shit going on in the world and you can't really do anything about it, well this is what you listen to on those days. Anomie reminded me of Campaign with its lyrical sound and content as well as their heavy, driving off a cliff fuck you approach. Great fucking record, buy, kill. CQ (\$3 to Watership/1903 Crooked Ln / Austin, TX 78741)

Very good music. Heavy metal influenced right to hardcore. Creepy sound of muted lightning bolts drug your ears like ecstasy and then scream eye squinting burning soul right in your face. Two insanely mesmerizing guitars. One of the best drummers I have ever seen. Five songs that put you in a spell where you can't, no matter what is going on around you, take your mind off the music. Awesome lyrics. Sort of reminds me of Head First's later stuff with more intensity. MR (\$6 to Decast/PO Box 966/Bethell, WA 98041-0966)

Pretty riot grrl sounding. The music isn't to bad, but could be a lot fuller (in my opinion) to hold up the lovely vocals (I'm not being sarcastic, I do like the vocals). They have some song about their dog dying, witch reminds me of some Dead Milkmen rant ADI (436 Wolf Hill Rd. Huntington Station, N.Y. 11746)

Not to be confused with the Bound that changed their name to Hatchet Face, this new jersey band was the victim of an empty recording. From the hollow guitars to the milk carton drum sound I can't help but wish they'd have gotten more out of the recording. The music falls in the range of mediocre as far as present day hardcore is concerned. The vocals sound a bit contrived. Vocals are pretty straightforward and deal with straight edge, veganism and channeling negative energy. MM (Spiritfall/215 Hancock Ave./Bridgewater, NJ 08807)

Heartattack will review all records regardless of musical style. However, we will not review records or UPS bar code stickers on it, and we will not review any record that is financed by one of the so-called independent giants, as in Lost & Found, Dutch East India, Cargo, Caroline, Helter Skelter, etc. If your record is financed or owned by a larger company then we will probably not review your record. Regarding these companies, it's your choice; we won't hold that against you. We are only interested in supporting the underground do-it-yourself scene, and it is our opinion that UPC codes, along with "press and distribute" records, are not fitting with the DIY ethic of hardcore. No record will be reviewed solely on musical style. After all, hardcore is a state of mind, not a musical style. But please remember that reviews are not always positive, and that each review only represents the opinion of one reviewer and not of HaC as a whole. Reviewers: KM = Kent McClard, BH = Brett Hall, LO = Lou Lelsby, MM = Mike Phyte, DF = Dan Fontaine, NW = Nate Wilson, MR = Mike Ruehl, H = John Isaacson, CQ = Chris Quiroz, JG = Joe Gonzales, Mark Register, & Dylan Ostendorf.

These features drums, bass, sax, and some other moans going wild and being frantic yet also in some sort of undeniable groove. The moods switch so much that, if you are really listening, it is impossible to lose interest. These kids are pros from the Oberlin Conservatory of Music. If you are wondering what a free-jazz release is doing getting reviews in HaC, well it's just as DIY, so there. There is absolutely no reputation in these kettle-blowing tunes. If you want to swing write to the fine fellows at Merry Dogger Records. JI (Oberlin College/Box 2854/Oberlin, OH 44074)

I can think of many bands with a similar sound. Unfortunately, only a small amount of bands can play with the power and soul equal to Blangk's. This was one of the best records I have heard in a while. Metal sounding hardcore music with personal, powerful, and beautifully sang lyrics. This brought back some big memories! Reminded me of some band called Martha Drumtruck. Great layout as well. Get this. JG (Toothless Records Inc./PO Box 6731/ Louisville, KY 40206-0731)

**Yowza!** This record rocks the socks right off my dang feet! It's catchy punk rock 'n' roll with great vocals and plenty o' attitude and humor. Some of the goofy song titles include: "Screamin' Demon Martians Ridin' Go-Karts In My Head," "Goddamn Rollerbladers" and "I Wanna Get To Third Base With You." Fourteen songs in all, on a super colorful, eye catchin' picture disk. Very fun. MARK (Rhetoric Records/PO Box 82/Madison, WI 53701)

If this record came with a lyric sheet, some band info, decent cover art, if it just had some good packaging in general (which it doesn't), I'd still have to talk about the mediocre content of this record. Four songs of fast, unoriginal hardcore. It's not terrible, it's just not terribly exciting. MARK (Paco Garden Records/569 E Colfax/Box 123/Denver, CO 80203)

Testosterone, sing alongs, unoriginality, and GOD is all you'll find. White guys in wife beaters and long sleeved shirts with their arms crossed screaming for change in middle class sub-

Since my label is doing the Baby Harp Seal LP I couldn't believe it when Kent gave me this to review. The songs are awesome, though not their best stuff. Although the recording is only a four track it sounds cool on the tape I have, but maybe the label wasn't at the mastering as it is so trebly on the record... what happened? A good little seven if you like the e word, but seriously check out their LP in April so much better and different to this stuff. IS (Chainsaw Safety/85-16 88th Ave/Woodhaven, NY 11421)

I know there is another band out there by this name and I'm not sure which is supposed to be the one vehemently opposed to abortion rights, but I don't see anything within this record that would suggest this is the one. This record looks very good, and even though the band suggests hardcore isn't (rather shouldn't be) about the glossy covers, we all know that the presentation of a record helps it more than anything else. Once you make it past the plastic sleeve and the nice cover you're greeted by a nicely put together booklet. The booklet makes the record, just as the first Frail record was made more by their booklet than their music (so I think). The booklet portrays the band as a group of individuals committed more so to activism, veganism and environmentalism than any cheesy moniker used for acceptance. I just hope they don't lose hope when they realize the hardcore scene is much more interested in music than politics. Finally, as I feel the band would like it, I save their music for last. Decent hardcore leaning more towards the "new" than the "old." However, it's not a blatant rip off of any of the bigger bands today. Overall an enjoyable find. *MM* (Catalyst/6142 N. Compton St. Suit A/Indianapolis, IN 46220)

N.Y. death metal. A little on the artsy side. Two songs. Pretty complex songs with lots of [unclear] Chugga chugga. Growl, growl. Two [unclear] MR (Devastating Sound Works/P.O. Box [unclear] 10009)

With titles like, "Big Business," "Rock the Boat," and "Trendy" it doesn't take much imagination to guess how original and interesting this record must be. Yup, its pop punk. Here's a snippet of the song writing: "Arty farty make me sick, arty farty hit you with a stick." I guess I recommend this to anyone who was not upset by this. The Reagans/297 Highview Dr./Leola, PA 17540)

It looks like they put a lot of time into this record. The sleeve is kind of cool and there are two fold out posters. There are also two stickers with Different Strokes and Archie Bunker themes. Oh yeah, the sound: well, it's mostly rock with some twangy psychedelia mixed in. I haven't heard anything like this for a while. It's done well enough if you are into psych. DF (\$4 to Chaos or Bust/PO Box 443/Oxford, MS 38655)

All the best songs on the planet are contained on this single piece of vinyl. A miracle! Chisel plays this swinging upbeat music that is so good that you'll only be able to stop dancing when the music ends. I swear, this is pop without the cheese: Song-writing that hits the spot and no cliché formulas. "Hip Straights" blasts off with tons of contagious energy, and every song that follows seems just as good or better. This musicianship must be the pride of Gen Blasten. It's great to run across a record that is packed with awesome songs and lacks any filler whatsoever. Get this record now if you need a sunny day. JJ (Gen Blasten/PO Box 356/River Edge, NJ 07661)

Thick Records has done it again, folks. Weird, weird stuff that's not bad, simply not straight-forward "punk." Calliope is eerie, dark, ambient music with vocals by Enya after she got a sex change and went to serve as an apprentice for a Gregorian monk. The recording must have taken place in the midst of a funeral procession with the organ playing moodily in the background. Looks like an Amber Inn 7", but instead of emo, you get one of the coolest, wackiest, least punk records you've ever heard! "1:40 A.M." could easily be the soundtrack for the next "Myst" cd-rom game. DO (Thick Records/1013 W. Webster/Chicago, IL 60614)

As Converge kicks my ass with their metal influenced chaotic craziness I am left wondering when they became so fucking good!" Their LP was marginal, and their last 7" was quite good, but this fucker blows my brains all over the room. Complicated, a bit twisted, very metal and extremely intense. Give me another black eye, fucker! KM (\$3 to Ferret/72 Windsor Drive/Eatontown, NJ 07724)



**CATTLEPRESS • Showered In The Love Of The... 7"**  
Comes across damn heavy. The heaviest thing I've reviewed in my life. Jet streaming brutality. Blotting aggression when they slam into the fast parts. Vocals vaguely echo Sam McPheeters' howling like a 25 lb. bird screaming in agony. Cover art is pretty fresh. MR (Devastating Sound Works/P O Box 20691/New York, NY 10009)

**THE CRUMBS • Get All Tangled Up! 10"**  
Oh boy! It's hard to describe just how much I like this record. From the first song-an organ driven intro-rocker to the very end, this thing rocks with catchy punkness that makes me wanna shimmy and shake 'til the cows come home! These four Florida greasers kick out eight rockin' tunes in a Queers vein with fab '77 style sing-a-long choruses. I love it! MARK (\$7 to Far Out Records/PO Box 14361/Fort Lauderdale, FL 33302)

**CHANNEL • 7"**  
This little guy got overlooked in the last couple of issues. I took 'em into my collection and forgot to give him a review. Bummer because this is a good 7". The songs are mid-tempo with plenty of energy and a hammering power, while the vocalist sounds like he has a sore throat. Bent and tortured. Comes in one of those manila envelope type of covers... KM (Clay Garden/610 West Princess Anne Road A-1/Norfolk, VA 23517)

**CLABBERHAG • Poke Yer Eye Out 7"**  
What we have here is a split-release record from two Spokane, Washington labels, Nervous Wreckords and Too Many. I guess this is kinda riot girly type punk. Lyrics are pretty personal, about self image and reproductive rights etc. Although I didn't find this record too exciting, I did catch myself humming along here and there. MARK (Too Many Records/PO Box 1222/Spokane, WA 99210)

**CONFINED • 7"**  
Cool, fast, older sounding hardcore. I'm not sure if this NJ band are post youth or what, but they have a bit of a mid '80s straight edge sound. They lyrics seem pretty positive and intelligent. Six short songs that will kick your ass. NW (\$2 Edgemere Ave/Plainsboro, NJ 08536)

**CURLL • Woolen Soldier 7"**  
Curll is driving and jangly and has dual vocals going on over some really emotional played music, and the packaging looks great too. IS (\$5 to Class Records/5 Patterson Terrace/East Kilbride/Glasgow/G75 0BA/Scotland)

**CONTEMPT • Sull Fighting On CD**  
Just what we need, more generic English punx! This disk is filled with tons of melody that leaves me thinking "speed the hell up!" They have your basic Johnny Rotten, snotty styled punk vox. The one song they figure is important enough to print the lyrics to is called "All the coppers are bastards." Eighteen songs here, that might be your thing if you can handle GBH, Total Chaos, the Exploited, and all those other 3 chord English bands, yuk!! NW (Retch Records/49 Rose Crescent/Woodvale, Southport/Merseyside/England/PR8 3R2)

**CUT • 7"**  
The first time I listened to this I had a feeling it was from the European sect of the world. It's definitely captured that influence in the music. If you crushed Age's sound on top of Gehenna's brutality you might get a distorted version of Cut. SA (Theater Records/2 Chemun du Petit Gue/86280 Saint Benoit/France)

**CLAIRMEAL • CD**  
Now, I've always been pretty interested in Clairmeal, but to tell you the truth I'm kind of growing bored with them. The last two 7"s and this CD all sound the same to me. It kind of drags, the vocals are gruff and slightly out of key... I guess I'd rather listen to their first 7" (Clear Milk) or the song on the No Idea #11 comp. So-la-la as they say in Deutschland. If you're a die-hard fan of these fellas, get it. Otherwise, check out some earlier stuff. Ahhhh... I'm being a hard-ass: check out HaC #1's 4, 5 and 6 for nicer reviews. DO (No Idea/PO Box 14636/Gainesville, FL 32604)

**DEERHEART • Male 7"**  
The first song on this two song seven inch, reminded me of Threadbare and was a pretty good song, but the song on the second side was just a really boring song that never really did anything. JF (Goldenrod/3770 Tansy St./San Diego, CA 92121)

**DEERHEART • Male 7"**  
Holy Shit. This is the stuff I live for. Heavy as a semi truck. Slow, harsh vocals. If the guys from Karp and The Melvins got smashed in a garbage compactor, these guys would come crawling out to kick your ass. JG (Goldenrod/3770 Tansy Street/San Diego, CA 92121)

**THE DERITA SISTERS AND JUNIOR • Too Lazy To Steal CD**  
Punk from 10 years ago meets the youth of the '90s. What a combination. The band trades off singing melodically along to their moderately paced punky rock. Inspiring songs like "Drinking Is Cool" and "Stop Me Before I Fuck Again" just really make me want to break a bottle and hit a teacher. If you are into old punk, inhalants, terrible lyrics, and farting, chances are you will probably like it. JG (Real George Records/PO Box 40510/Santa Barbara, CA 93140)

**DAHLIA SEED • Survived By 12"**  
Okay, the analogy goes like this: your turntable is like one of those big, spinning platter-like things at the park... and there are always kids getting on and getting off of this thing. When it's just you and there are none of those idiots that drag their feet because they're scared to go too fast, it's real fun and enjoyable. A lot of the time, unfortunately, those little buggers just tend to drag and it's the pits... well, Dahlia Seed is nice catchy and melodic, but it gets old when they just sit there moaning. Pretty female vox, and somewhat interesting indie-rock riffs... but spins a few too many times, and doesn't go quite far enough. DO (\$6 to Troubleman Unlimited/16 Willow Dr./Bayonne, NJ 07002)

## TOP 10

Felix Von Havoc • Stuck in the '80s  
MK-ULTRA - 7"  
RAJOITUS - LP & 7"  
YOUTH AGAINST FASCISM - 7"  
Amanita Huron's new band  
THE PROLETARIAT - all  
CLUSTERBOMBUNIT - all  
INTEGRITY - Humanity Is The... 10"  
Anything new on HG.Fact  
IN • HUMANITY - Gets Killed... 7"  
D.R.I. - Live!

**DODGEBALL •**  
The one thing that sticks out about this record is the interesting female vocals-gritty and fairly powerful. I guess this is like punky-alternative rock and it sounds like it would be popular on the college radio circuit. MARK (Goldenrod Records/3770 Tansy St./San Diego, CA 92121)

**DANIEL JAMES • King Or An Alien CD**  
I suppose I should put this under the "J"s because it's actually some guy's name... and he plays guitar and sings in a similar style as Matthew Sweet or other such mainstream artists. Now what the hell it's doing here is beyond me. This must be some sort of mistake. Honestly, reading this has only interest in Daniel James. Not that bad. Gets even worse as it drags on. DO. If you're even looking for an address here, I should beat you up.

**DISSENSION • CD**  
Fuck Dissension was a great political thrash band, and these nineteen songs drive that point home with a blow to the kidney! The CD includes both their 7"s and has a few extra tracks as well. Definitely a must for everyone into thrashing political punk shit! No boring pop punk here! KM (Reiterate Records/PO Box 287/Harwinton, CT 06791)

**DISASSOCIATE • Controlled Power LP**  
Brutal heavy hard stuff. Sometimes as fast as a jackhammer. Lots of weird samples make this a little more interesting than the average brutal metal edged grind record. Some political songs and some funny songs. Also a poster and a song that makes me wonder if they're going to be in the next issue of High Times. MR (Devastating Sound Works/P O Box 20691/New York, NY 10009)

## TOP 10

Lisa Ogelsby • A year in Germany?!

HALAL SHEDAD - 7"

Fuckerville 'zine

SPIRIT ASSEMBLY - LP

NFMA - 7"

V/A - The 26th comp 7"

SYSTRAL - 10"

ASSFACTOR 4 - LP

V/A • Capsule comp 7"

S.B Food Not Bombs show

FINGER PRINT - CD

**DACKELBLUT • Schutzen & Fordern LP**  
There is a precious secret out there and it is very hard to find people who know it and understand it. Millions of people pretend to know it and millions of people try to figure it out. Somehow all the members of this band learned it. The secret is how to make incredible sounding hardcore. Their heads fit perfectly together and they know exactly what they're doing. All

the vocals are in German and I can't read them but the music itself is intelligent. The singer wants you to know exactly what he's saying, he is sincere and intelligible. The music is powerful, noisy enough to remind me of Hüsker Dü although it's fairly melodic and balances somewhere between mid-tempo and a little faster. This is one of those records that you should just go find. That might be a little hard to but it's worth it. Maybe I gave up hope but I didn't think people could make music this good anymore. Sorry I found nothing to criticize. It would be nice if it had English translations of the lyrics for people like me. MR (Schiffen/Jaffestrasse 12 /21109 Hamburg/Germany)

**DESPAIR • CD**  
Expectations is what any performance comes down to. If I go into something totally blind, or expecting it to be horrible and the performance stimulates me in the least I'll probably attribute the act being better than it was. The converse is true as well. If I expect the world out of something (whether it be due to previous performance, hype or whatnot) and it just doesn't meet those expectations I don't like it as much. That's not to say it's not better than most of what else is out there, but it just didn't do what it was supposed to. That's the case with Despair. They were brutal live when I saw them and the hype surrounding them before that time and sense that time has been incredible. This record is good, powerful hardcore with an edge that bites. However, I was expecting to run for cover from the energy that should've transcended the CD player. Unfortunately that was not the case. I still recommend anyone interested in well played, fast paced, in your face hardcore to check this out. Just don't go into it with too high of expectations. MM (Trustkill/23 Farm Edge Lane/Trenton Falls, NJ 07724)

**EBONITE • 75\$9 64\$8241 \*1823 7"**  
Decode the cover to find the real title. Musically, these folks might fit in nicely in San Diego, with that weird timing thing going on. I like it, but it just drones a bit after a few minutes. Mild case of yodeling for vocals. Like if the singers from Hose, Got Cable, and Man Or Astroman? sang with the guy on the Ricola ad. Not real innovative, but not shitty. It's kind of funny. DO (DSM/PO Box 5113/Richmond, VA 23220)

**11 TOES • Even If I Would Try to Ignore 7"**  
If you can afford to get all the well done sincere records, then you may as well get this one too. If you can only afford the most exciting or profound ones, then you should probably pass on this. Don't get me wrong. I liked this record. It's mid tempo with nice energy and has a meaningful sound. It just didn't push any new buttons for me. Maybe you should list this as an alternate. There are four songs with English lyrics, but I don't know what's up with the address listed. DF (Eleven Toes/Am Hüteweg, 3 30590 Barsinghausen/Germany)

**ED MATUS' STRUGGLE • CD**  
Euro-Alternative, if you will. Disjunct drumming, odd sounding guitars with weird effects tied together by a good bassist. Vocals are low and go well with the rest of what they are playing. One song sounds like "The Song Remains The Same" by Zep. This should have been a demo tape due to the recording quality. JG (\$6 to Space Cadet Records/7339 S.W. 45th St. Suite A/Miami, FL 33155)

**EMBASSY • 12"**  
These Goleta locals started out quite a long time ago, and I guess they've been broken up for almost a year or so... their LP has been long awaited. These eight songs are a lot more powerful than anything they did previously. The addition of the second guitar and the strong recording lends some punch to these songs. Their sound is at this point classic "emotive" hardcore, with the pulsating sound and grooving feel. At times their sound is a bit repetitive which can cause the songs to bleed into one another, but otherwise this is a really enjoyable record. Lyrics are in that "personal" category; they mean what they mean, you know? If you dig this sound, then Embassy's 12" should not be missed! KM (Outer Universe Research/1257 Ameluxen/Hacienda Heights, CA 91745)

**EMBER • One Cell Will Become Two 7"**  
Not a good start. My pet peeve about records usually comes with the labels. I think it mainly is a result from the emotional infiltration, but many people decided that marking which side has which songs is not needed (not to mention relevant things like speed too). Well, I think it should be put in. That aside, this is a hardcore band hailing from the Czech Republic. As a whole I find this mildly enjoyable. At times it's just too slow and metal with annoyingly high sung vocals. That's the first side and the second side is corrupt of scratches making it hard to give a decent review. That's not the band's fault and what I can hear sounds like it still has the metal but at times flirts with hardcore too. Not exactly my cup of tea but I can see many interested in the current hardcore sound going with it. MM (Day After Records/Horska 20/52 01 As/Czech Republic)

**EAGLE BRAVO • The Kids Are Not Alright 7"**  
Maybe I'm just high on life these days, but I liked this record too. I'd say that their songs are founded on melody, but the all have a decent edge that engages you. Not like, "oh shit, this record's in my face," but more like, "man, this record won't leave me alone." Good personal lyrics on all four songs. DF (Crunchy Music/908B Spring Garden St/Greensboro, NC 27403)



**ELEVENTH HOUR • Conformists And Sellouts 7"**  
Sounds punky and catchy. Cool, like old Berkeley style. Lyrics are good. They hate their town, they don't fit in society, nor do they like it. MR (Read Ear Records/569 E. Colfax/Box 123/Denver, CO 80203)

**EYELID • Days Infected 7"**  
The debut release from this new Southern California band. Awesome combination of two guitars, solid drumming, smooth base lines and hardcore vocals come together to make this one of the best releases of the year. Eyelid does a good job of mixing tempo changes to keep things interesting. There are quite a few times when the distortion drops out yielding to acoustic chords, only to come back and slap you in the face with the quick and heavy and even an occasional sing along. Most of the lyrics seem to be on the personal side and I have some trouble relating. The layout is aesthetically pleasing too. Exciting and enjoyable. MM (Ammunition/PO BOX 461/Bellflower, CA 90707)

**EDSEL • picture disc 7"**  
Again, I am the chosen recipient for all of the Thuck releases. I have always wanted to hear Edsel, so I'm not upset. It's sort of kickin', but it's got those damn lethargic vocals, which bug the hell out of me! You know... someone should kick the vocalist in the butt or yell in his ear so he can start grooving with the music they lay down. Some energy is definitely lacking on his part. Intriguing use of the violin and guitar effects in a sort of Jane's Addiction sense. Thick = a whole 'nother ballgame (in a neat way). DO (Thick Records/1013 W Webster #7/Chicago, IL 60614)

**THE FLIES • Alternatoid CD**  
Silly (in a dumb way) cover. Poppy, kinda like Zinks and Weston combined, but it doesn't work as well as either of them. Actually, it reminds me more of an old S.B. "dork-rock" band called the Latch-Key Kids... real wacky, basic punk with equally zany vocals. It got rather boring after a short period of time. Sample of "Glad That I'm a Christian" jingle at the end was the highlight. DO (Too Many Records/PO Box 1222/Spokane, WA 99210)

**FUN GIRLS FROM MT. PILOT • Dirty Of A Madwoman 7"**  
Let me start by saying that this thing has some of the funniest backing cover art ever! It's a parody of that Ozzy album and inside there's a booklet where the band members share fond Ozzy memories, fun stuff! Musically, this is obnoxious punk stuff that is probably really fun live. These guys are just plain wacky! MARK (House O' Pain/PO Box 120861/Nashville, TN 37212)

**FLESH REVELS • Extreme Meat Eater CD**  
This is some fucking amazing Discharge, Varukers style hardcore from Sweden. Some very fast noisy punk that never lets up but has some really cool hooks. The problem I have with this is the lyrics, I can't tell if they are serious or not. They are really, really stupid. There are at least three song references to how stupid straight edge is. Most of the songs are about swallowing cum, drinking beer and killing cops. "You're so fucking boring, I'm wise to your ploys, a bottle of whiskey sorts the men from the boys, stay home all day and listen to bands, you'll die a virgin with that X on your hand." It's a shame 'cos the music rips. NW (Finn Records/Norrgratan/43 703 56 Örebro/Sweden)

**FLEISCH • Hors-sol CD**  
At its best, this CD attains that fresh "this is not like anything from North America" sound. At its worst, it has that "this sounds just like everything else" sound. Of the 23 rock-rock-punk songs, a disturbing number were in the latter category. The booklet is quite cool and seems to go randomly back and forth between German(?) and English (most of the songs are in English). DF (Far Out c/o Roger Merz/Seestr. 109/8002 Zurich/Switzerland)

**FISHWIFE • Poquita, Rosada Mona CD**  
I will start off by complimenting these guys on their musical diversity. On this CD everything from surfy sounding guitar riffs to way heavy fast parts are covered. The vocals are goofy and fit well with the music. There are parts that sound like the Red Hot Chili Peppers, and

others that sound even worse, but I will give these guys thumbs up for their incredibly weird and talented sound. If you get this, go to track nine and be patient.... JG (Goldenrod/3770 Tansy St./San Diego, CA 92121)

**GILA BEND • 7"**  
Beautiful layout on quality paper. If there's one thing that I love in this world, it's quality paper. If there's something I like more than quality paper, it's a quality punk 7". That's what this is. Just fuckin' quality written all over this... In a similar vein to other Chicago-area bands like Braid, Cap'n Jazz and the rest of them. Jags from the Family says they sound like Spirit Assembly. Strained vocals, melody wafting through the air, grooving pick-me-up rhythms: MMMMM... smells like emo. Highly recommended. DO (Liberty Park Recordings/3911 Williams/Downer's Grove, IL 60515)

**GILA BEND • 7"**  
Only 3 songs? I want to hear more! This is beautiful in the same sense how Policy Of 3 displayed it on their second 7". "Smile" was an instrumental number falling on the lines of Tanner. And the other two songs, mainly sung in unison, were awesome. You could say Gila Bend sounds like Driftwood with more hype/Inkwell with its modern flavor. Great job guys. SA (Liberty Park Recordings/3911 Williams/Downer's Grove, IL 60515)

Maximilian Colby photo by Shawn Scallen



**HAL AL SHEDAD • The Sound Of Swords Clashing 7"**  
Unhh-HUH I dig em like the Honey Smacks frog. Wacky, zany rock. It's got feeling, with that great country-influenced hardcore melody. I always forget whether Hal Al Shedad or Monorchid has ex-Circus Lupus members (it's the latter) because they have similar sounds. I like Hal Al Shedad even more than the aforementioned, however. They groove like there's no tomorrow and, just for that long, you don't really have a care in the world. DO (At a Loss Records/PO Box 3231/Auburn, AL 36831-3231)

**H100'S • Texas Death Match 7"**  
I've heard these midwestern maniacs have called it quits and broken up, so this might be their final 7". The H100's play some Japanese influenced thrash, fast and to the point. This might be my favorite of their 3 releases, unrelenting speed, with negative as hell punk rock lyrics. NW (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

**THE HAMPTONES • 7"**  
Three basic, mid-tempo punk tunes. One song, "Manifest Destiny", has horns and isn't too bad, the first song on the flipside is called "Wyoming Cowboy Fuckfest" and has some juvenile potty-mouth lyrics like "my little white fluffy herd of sheep still got the best goddamned pussy in town, bitch." There's also a song about going to jail for selling pot. So if you're into uninspired music and enjoy fucking farm animals, maybe you should pick this up. MARK (Rudo Communications/PO Box 7141/Richmond, VA 23221)

**HICKEY • Art, Messianism & Crime 7"**  
Hmmm This is a strange sounding record, hard to describe. It's got a sorta muddy recording and sometimes the music is really noisy and sometimes it's a little poppy sounding, sometimes it gets fast, sometimes there's weird samples. Hmmm... The more I listen to this, the worse it sounds. It's a bit artsy farty for my tastes. The packaging is kinda neat, it's a huge fold out newspaper cover with lyrics and a ton of other fairly amusing stuff to read. MARK (Last Resort/PO Box 2986/Covina, CA 91722-8986)

**HUFFY • 7"**  
Huffy is yet another band doing the Face To Face thing. They do a good job. JF (Ringing Ear Records/9 Maplecrest/Newmarket, NH 03857-1401)

**INEPT • Straight Outta The... 7"**  
The six Inept songs I listened to covered a wide range of punkitude. The lyrics go from social to political to personal. The tempo ranges from speedy to slowish, and there are both male and female vocals. I got the impression that their heart is in the right place. You'll like this record if you are into the "classic" punk sound. DF (A-Team Records/PO Box 5074/Greensboro, NC 27435)

**IN LIKE FLYNN • 7"**  
Quick, snappy and geeky pop-punk, plain and simple. woah-way-oh. Kinda like J Church meets Screaming Weasel or something that could have been on *The Thing That Ate Floyd* comp. MARK (Parking Lot/PO Box 5312/Vero Beach, FL 32961)

**ISTRALES • CD**  
Damn it, Keat! Why do you do this to me?! I hate bagging on bands that may not understand that I'm bagging on them... but at least this one is really bad enough for me not to feel guilty about it. 71 minutes of god-awful rock (circa old Kiss) with bad guitar solos (is there such a thing as a good one?), dumb drum fills and bass funk. Damn it. It even has the gall to have a fucking DJ "scratching" on one especially bad song. Please. Make it stop! It's scaring the children! DO (Istales/Via Roth 13/C-07100 Sassari - Sardinia/Italy)

**IGNORANCE NEVER SETTLES • Cycles Of Consumption CD**  
A guitar heavy, politically minded group of Canadians that can't help but be compared to Chokehold. However, the comparison isn't identical. Most of the songs are mid tempo, mosh laden ditties that'll surely have the kids dancing and missing the bigger picture (lyrical content). The vocals sound a bit strained at times, but fit well with the heavy guitars. I say keep it up. MM (Upheaval/23 Donegal Place/Hamilton, ON/L9A 4Z6/Canada)

**IAN BRENNAN • Cheapskate CD**  
13 songs from a guy who writes and plays most everything on this recording. I hate using the loose term "alternative" but I will anyway. Possibly personal lyrics, but I will never know. Good layout too. I would never get this, ever! JG (Toy Gun Murder/PO Box 410025/San Francisco, CA 94141)

**JEDI • Innocence Never Tasted So Good 7"**  
I can refer this 7" to some of the 7" in my collection that I often skip listening to because of its tiresome quality. The recording needs to be rescued. It sounds like a 4-track tape recorded terribly: the vocals and the drums are set too high while the guitar(s) sound like background noise. These 3 songs aren't too impressive but there's always room for improvement. SA (Jedi/PO Box 92/Baltic, SD 57003)



#### KORESH • 7"

Now, initially I thought this was pigeon-holeable into the Epi-taph-sounding "mainstream punk" (an oxymoron if I've ever known one), but then I heard a weird Morrissey twang in the singer's voice and couldn't do it. It's not that he sounds like Morrissey in the least bit (he doesn't) or that Koresh doesn't sound at all like an Epitaph band (they do) but it's better than it appears to be. Hmmm. Now I've dug myself a hole. Do you want the shovel? It's not back-breaking work to listen to this 7", but, shit, neither's sittin' on your ass doing nothing. Go figure. DO (c/o Jay/1421 Driver's Circle/Rocky Mtn., NC 27804)

#### KNOCKABOUTS • On Suffering Remembered 7"

The first word that comes to mind is sloppy. Sloppy punk music, sloppy punk recording. There's some good energy on some of the songs like "Freedom Fighter" is a pretty great song but the shitty recording makes it less spectacular. Most of the other songs didn't leave an impression, good or bad, just basic sloppy trashy punk rock, from Alabama. MARK (Prank/PO Box 410892/San Francisco, CA 94141-0892)

#### LAURELS • CD

I thought: hmmm....Thick Records. Since I'm the only one who ever gives them a nice review, maybe I'll enjoy this one, too. Bzzzzz. Wrong. Not good. David Bowie meets Adam Sandler meets boring psycho-billy meets Yanni and his magic pan flute. It just ain't my bag. It fits the Thick stereotype of not fitting a stereotype, but I can't say many punk folks will be into it. DO (Thick/1013 W. Webster #7/Chicago, IL 60614)

#### LOS CINCO • 7"

The first song is a decent rockabilly song that would do Billy Childish proud. The second song was some sort of fusion of garage psyche and funk sounds that did manage to come off as more creative than messy. The third was long slow and bluesy. I wonder if they know about the old band The Five. This record should be quite popular in the lo-fi circles. DF (Los Cincos/7310 Marilyn Dr./Corona, CA 91712)

#### LESS THAN JAKE • Losing Kings And Things We Don't Understand CD

If you're into upbeat, poppy, ska-punk that kicks serious butt, then you will adore Less Than Jake! I've always shied away from ska, but this is just so damn catchy! I've got the majority on vinyl, but if you don't have their three 7"s and/or the 10", you NEED this. The pez addicts that are L.T.J. are known for their kooky, tight renditions of L.V. themes and covers, as well as top-notch originals... and they're all captured here! Twenty-one songs, 53 minutes. Oh yeah. DO (No Idea Records/PO Box 14636/Gainesville, FL 32604)

#### LAZEYESPEECHCOMMUNITY • CD

I won't let the fact that there was a booger on this CD get in the way of giving these guys a fair review. Well, this CD is quick melodic punk. The vocals sounded like old guy who knows how to sing, which helps the band's sound. Not the most original stuff, but definitely catchy. Maybe Brett Gerowitz could cut these guys a deal? I just don't believe that the guitarists name is Cabe, way too hard to believe. I think I will eat that booger now!! JG (\$8 to Five Finger Records/3136 Rock Haven Ave./Rochester Hills, MI, 48309)

#### MOXA • 7"

The vocals sound like Amber Inn sort of but the music is not as catchy. Very long, drawn out parts. Interesting just the same. Obscure, definitely check it out, maybe. A hint of Fugazi/N.O.U. CQ (Amendment/580 Nansemond Cres./Portsmouth, VA 23707)

#### MOXA • 7"

Distinct vocals. Immediately recognized them as the vocals from Words A Game. Reminiscent of a much too singy Guy Piccioletto (Fugazi, Rites of Spring), but it grows on you and the music is well-played. Yeah, it's that emotive, emotional shit that I like so much. Kind of unique, though. The Words A Game CD began to grate on my nerves, but this 7" is just right. Comfortable, enjoyable, recommendable. DO (PO Box 68022/Virginia Beach, VA 23455)

#### THE MARSHES • 7"

The song on side A, "Whatever You Want," sounds like something that could be found on Jawbreaker's 24 Hour Revenge Therapy LP except the guitar is a bit heavier and more aggressive. The chorus is rockin' and catchy, what a great fuckin' song! The B side contains a song called "Drowning Man" which has a darker feel to it and an equally powerful chorus. Two excellent songs from a band I hope to hear more from! MARK (Heliotrope Records)

#### MAN LIFTING BANNER • CD

The long awaited discography of Europe's Man Lifting Banner finally makes its way into my part of the universe. Twenty-two songs in total. I prefer the original releases to this CD because they came with more graphic and textual punch. The lyrics are here, and Man Lifting Banner's extremely political stance is evident, but the original releases did a better job at capturing that. Still, if you can't find those releases or if you just have to have it all on one format then this CD will pound your brain both musically and politically. Challenging. One of the best bands that came out of Europe in the early part of this decade. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

#### MOCK • 7"

Imagine that you just went to a friend's house and he throws in a snowboard movie to watch. Chances are half the music you will hear will sound like Mock. You know... a little poppy, a little hard, but in the end just pretty boring. JF (Goldenrod/3770 Tansy St/San Diego, CA 92121)

#### MAINSRING • 7"

Reminds me of Indian Summer, Cap'n Jazz, Current (especially the vocals), and maybe Christie Front Drive, but not enough to say they're a rip-off. The guitars don't use much distortion and are strummed fast and chaotically, then slide gracefully into bendy slow parts. I guess you could call it emo, but you be the judge. ADI (Dance Down/PO Box 39037/Redford, MI 48239)

#### MANTA RAY • 7"

Angel Hair's spirit lives on with Manta Ray. Crazy with bite, vocals that sound like an alley cat, but still missing that one thing that pushes you over the edge. Give it a try and see for yourself there's definite potential. CQ (Blackcouch/PO Box 58/Laporte, CO 80525)

#### MOSES • Monster In My Room 7"

Help there... a monster in my room named Moses and it's having a difficult time impressing into me. Jesus bananas, a copycat right? Well, the artsy circus lyrics. Don't get me wrong, Into Another is pretty fresh, but only Into Another can do Into Another. It's in front of your mom right now. CQ (Spooky Tree 16 Austin St. Allston, MA 02134)

#### MASSKONTROLL • Will You Ever Learn LP

Man these guys have put out a shitload of vinyl in their short existence. The only one I can describe their intense sound as is if Discharge were from Sweden they might sound like this. Total Swedish disco-sounding thrash, with awesome melodic punk rock guitar leads. The lyrics deal with, yup, you guessed it, war. Very political stuff. Punk rock from Oregon. NW (Mind Control/1012 Bruff St. Austin, TX 78704)

#### MONA LISA OVERDRIVE • CD

Well, I've listened to several of the releases from Far Out records now. Although I'm not personally crazy about any of them, I would recommend them to anyone who is seeking something a bit different, or from outer land. I enjoy the bits of uniqueness, but it is outweighed by a sound that I don't personally like. This one has the enter rockish sound and is one of the better Far Out offerings. DF (Far Out c/o Roger Merz/Seestr 109/8002 Zurich/Switzerland)

#### MAUDE • Grace Beats Karma 7"

I'm not familiar with this band, but it says here that they are from Connecticut and have been defunct for a couple of years now. Sounds like fairly well done punk with social lyrics to me. By, "pretty well," I mean that it is pretty quick and has catchy back up vocals. For my tastes it gets a bit too poppy in places though. Six songs. DF (\$3 to Youth Power Records/Philip Deslippe/PO Box 3923/Manchester, CN 06045-3923)

#### MOURN • 7"

Often my strategy is to just take records off the top of the review pile without even looking at them. Well, this time it paid off, 'cause this is another great record. The first few seconds begin with a light ethereal sound and then it slides into intensely cutting hardcore. Each layer of sound gives this record more bite. The songs follow a holocaust theme as does the booklet which contains the lyrics in English and Italian. They definitely went out of their way to compose all the different parts of this record into a unified art, and they did a great fucking job. This one's essential. DF (Insocial Records/Mario Luppi/via D'Avia Nord n54/41100 Modena città/Italy)

#### MINERAL • The Power Of Failing LP

Oh, I remember those endless nights so well where Mineral and I made love so beautiful. And whenever Mineral dropped me to the ground I become overwhelmed by those uncontrollable, unforgettable chills. Just by the gentle tone and the sighs of despair, I fall in love again and again. This passion that Mineral envelops is reminiscent to Sunny Day Real Estate, however Mineral does carry on in its own direction. Send me through those passionate chills once more, I do love you. SA (Crank/1223 Wilshire Blvd #173/Santa Monica, CA 90403)

#### NEMA • 7"

My taste in music seems to go in cycles... sometimes I'm into those bands that lie on the beauty end of the spectrum and at other times I find myself only interested in the thrashing heavy end of the spectrum. Right now I'm on the latter portion, and Nema is perfect food for those tastes. Their music is power laden and harsh, but with a certain catchy sense that isn't always present with these kinds of bands, and their dual vocal approach works effectively. Political lyrics and designs designed to offend. Amen for that brothers and sisters! KM (Council/Abiloy)

#### NO ONE'S HERO • 7"

This record's got apocalyptic artwork with matching apocalyptic sound. I mean apocalyptic in the head-banging metallic sense. The feel of the sound is raw without sounding sloppy, but I think the drums got cheated in the recording. The lyrics are social in nature and the vocals are gruff. Three songs, I liked it. DF (Motherbox Records/60 Denton Avenue/East Rockaway, NY 11518)

#### NERVOUS CHRISTIANS • Revenge is a Dish CD

Cheeseball sounding MTV punk, with lyrics about being in a rock n roll band, drinking and picking up "chicks." The production sound very "live." I don't know what else to tell you except that I think this sucks ass. It's been done millions of times before. NW (National Dust Records/PO Box 2454/Portland, OR 97208)

#### NONE LEFT STANDING • Sting Ray Candy 100! LP

Shit I'm gonna get shit for this but this record is kind of boring. I suppose it's ok but way too college rock for me, but not in a good way, sound very Fugaziesque in places and has other kinds of Dischord references too. It just seemed to last forever, is that a good thing or a bad one? There was a place where I thought they'd sampled the singing from a gothic era Damned record but no it was real. It's not bad, but it just bored me. IS (Rhetoric/PO Box 82/Madison, WI 53701)

#### NEW SWEET BREATH • Blessed 7"

Very poppy. Very repetitive. Very influenced by Buzz Clips. Very smooth. It is kind of thick too, like cream cheese. The vocals sound like a new sweet breath. Two songs. MR (Major Appliance Records/PO Box 17245 Seattle, WA 98107)

#### NINETY POUND WUSS • Kick You Hard 5"

What the fuck?! A two song 5" on pink marble vinyl? What could possibly be the purpose? Well, lame marketing gimmicks aside, the two songs presented are aggressive enough to make me scowl yet punk enough for me to smirk. It's good... completely ridiculous, but good. BEN (Tooth & Nail Records/PO Box 12698/Seattle, WA 98111-4698)

#### NEW DEAL • 7"

On influenced hardcore that needs a new mix. The vocals come across so loud in the final output that it hurts to listen to the record at all. There are parts that really make me wish I could hear another version of it, but overall it's nothing spectacular. The lyrics are personal and question things like unity and if the European sXe scene is actually interested in unity. As popular as frisbee is in sunny California I think I might go out and get hip on my abilities with this one. MM (Balghemerstr. 30/41542 Dormagen/Germany)

#### NEW SWEET BREATH • 7"

Get ready because if you listen to this, you're about to listen to another band that sounds like Face To Face. The only difference is that the vocals on this are really muffled, which was just a bit annoying. Pretty good for that style, I guess. JF (Runging Ear Records/9 Maplecrest/Newmarket, NH 03857)

#### OPTION • In Memory 7"

The song that the title refers to is powerful hardcore. Option's songs are based on rhythm, but some melody is introduced through the bass guitar. It's nice to hear bands do it that way. They also do the overlapping vocal thing well. Of the other two songs on the record, I liked one of them. It's a good record with lots of emotion (but in a way that is a little too familiar for me). DF (\$3 to Matly Distribution/123 Rice Street/Trucksville, PA 18708)

#### ODPISANI • 7"

OK, so the former Yugoslavia has been a mess for a few years now. From the heart of this mess comes Odpisani. This ripping sound could only be made from madmen with guitars. The onslaught is very fast with overflowing energy. The vocals are not in English but you know they are angry. These six songs just melt together like bullets from a machine gun. Maybe I exaggerated a bit, but come on, you need at least one record from Slovenia. Some English lyrics, some Slavic. DF (Odpisani/Cankarjeva 9/69240 Ljutomer/Slovenija)

#### ONE GOOD EYE • Larger Than Letters 7"

Poooooor quality jacket and layout job. The big Quaker State "Q" is lacking in the record production, as well. Musically, nothing super-special, kind of pop-punk along the lines of, oh I don't know, Crimpshrine minus the uniqueness of the vocals... and the simple fact that Crimpshrine predated this stuff by eons. Don't mean to rip this bad-boy beyond recognition, but this record isn't worth the price of admission. DO (\$3 to Over The Counter Records/94 Calypso/Casper, WY 82604)

#### ORDER OF IMPORTANCE • 7"

Grrrr.... metal hardcore. What do you get when you cross Youth of Today with Slayer? You get Order of Importance which equals slow, heavy, high pitched vocals, you know. "Losing All Faith" was definitely the highlight with its full on metal up your ass approach. CQ (13112 Hammer Ave./Tampa, FL 33612)

#### POSITIVE STATE • Label Me 7"

I suppose it's not really fair to compare this band to Operation Ivy, but they do go for that positive-youth-ska-punk-hardcore-in-a-blender type-thing. It's fun and furious, so if the demise of Operation Ivy has left an empty hole in your life, I suppose this might help ease the never ending anguish. BEN (Torque Records/3510 N. 8th Street/Arlington, VA 22201)

#### PROTESTI • 7"

Fast thrash from 1983 - I'm not sure if this is a re-release or a demo or what, but these Finnish speed lords were way ahead of their time. The lyrics are translated into English. The songs are about protests, vio-



lence, the system, and wanna be rock stars, etc... Really cool European stuff. NW (Fight Records/Pickupiankanu/3A 10/33380 Tampere/Finland)

#### PROMISE RING • *Falsetto Keeps Time* 7"

The best thing I got to review features members of Cap'n Jazz and so on and you can really tell... The Promise Ring has an ultra modern sound, very melodic and bouncy and pretty rocky, with those little twinkly build ups. There's something almost too hip about this that makes me want to loathe it, but I end up loving it. Maybe next time lyrics would be nice, whether the lyrics mean anything or not, still would be nice. IS (Jade Tree/2310 Kenwyn Rd/Wilmington, DE 19810)

#### PAY NEUTER • *Give Up the Ghosts* 7"

This record is a good example of heaviness that is not derived from metal or any of its derivative sounds. From start to finish it's quite manic and unrelenting with atomic levels of energy. It doesn't achieve the sense of urgency that I hear in bands such as Union of Uranus, but it is still quite good. If I was tougher, I'd probably be raving about this. DF (\$3 to Victim Records/PO Box 34921/Phoenix, AZ 85067-4921)

#### PIEBALD • CD

If one were to listen to Piebald, she/he may notice a mix of melody and anguish that is quite interesting. One may even observe the singing, the screaming, the crushing music, and possibly even the long songs. The recording quality bugs me a little, but it's a flaw one may easily overlook. Anyway, Piebald are headed in the right direction; a good band probably well on their way to getting better. One may be inclined to enjoy this CD. BEN (\$5 to Aaron Stuart/13 Pasho Street/Andover, MA 01810)

#### PLUTOCRACY • CD

Blarrghh, grrrrrr, heavy heavy heavy, crazy, crazy, fucks you up. Seems as if this is a compilation of previous releases. Fast at times, then slow and heavier than two elephants. Slang and Plutocracy could takeover hardcore as we know it. This CD is so fucking crazy and sooooo good. Han Shan, Slayer, Black Sabbath, and Extreme Noise Terror all come to mind. CQ (Convoy/PO Box 234/Little York, NJ 08834)

#### Q-FACTOR • 7"

If punk was ever in the dictionary, the reference would say, "see Q-Factor." This band encompasses all that is punk: good fast hardcore, inspiring intelligible lyrics, good attitudes, good dance moves, and incredibly awesome people. Their live show will inspire you to dance, cry, and burn down any corporate pig in your path, hell yeah! Chuck, Butch, Mona, Max, and Jake, you guys are the raddest. CQ (Archibald/PO Box 420504/San Francisco, CA 94142-0504)

#### QUEERFISH • *The B-Punk Era* 12"

The title's got to go, but getting past that, I was pleased to find a really varying style of pop punk with some definite hardcore influence... I grew to like this in no time at all. A list of bands that came to mind while spinning this hot slab of wax: Farside, Face To Face, Zoinks!, Phleg Camp, Fingerprint, Urge Overkill... real strange mix, but I swear it's a great mix. Emphasis on the poppy aspect, but a couple of the tracks are scorches. From Germany, but I'll be damned if they have an accent. The "B-Punk Era?" Damn. They deserve a better title for this 12". DO (Per Koro/Bismarckstr. 55/28023 Bremen/Germany)

#### ROSCOE PECOE • *Uh, What Do You Mean?* 7"

What the fuck? This is another record that sounds just like old RKL. For the love of Pete, give me a break! They are good at what they do, but this has already been done five years ago!! JG (Sloth Records/PO Box 23119/Connaught Postal Outlet/Calgary, Alberta T2Z3B1/Canada)

#### ROCKETSHIP ARNOLD • 7"

Punk rock with a trumpet and sax, maybe somewhere in between Voodoo Glowskulls and Face To Face but with more attitude on the vocals. Thankfully there were no attempts to play ska parts on this record. I'm sure these guys would be very popular if they moved to Southern California. MARK (Watching Records c/o Alan Tarkowski/3009 Huntington Dr./Arlington Heights, IL 60004-1638)

#### RUMP-LE • 7"

Side A is a drawn out sludgy pop-punk number that rambles on for quite a while. Side B has two songs, "Public Aid" which is a pretty decent mid-tempo, punkish tune, and "Psychopathonabus" which sounds like a product of listening to too many bad metal records. MARK (Take Out The Trash Records/PO Box 541/Normal, IL 61761)

#### RIGHTS RESERVED • 12"

This is one of those records that I don't feel qualified to review. I simply can't come up with a worthy description or comparison. I can only say that *this feels right*. I genuinely like this. It's not really poppy, but kinda-sorta is. I'd like to say it's a more easy-listening Cornelius... one that doesn't want to tromp on you, just wants to talk a little shit behind your back (all very kind-heartedly, mind you). I suppose it sounds like Cornelius because Rights Reserved are also from NC and on Assorted Porkchops, but to me, it *really does* sound similar, but vastly different at the same time, of course. Got it? DO (\$6 to Assorted Porkchops/PO Box 4022/Wilmington, NC 28406)

#### RECTIFY • 7"

This 7" has Strife written all over it. There is a lot '88 thrown in there as well. As is the case with Strife, though, the music is not a duplicate of that which dominated the scene in the glory days. Rectify takes that style and goes with it on their own. I don't think that they live up to the bands they emulate, but they do not do a poor job either. Worth checking out musically. The layout is nice, but it seems a bit empty. The lyrics don't differ than the run of the mill straight edge topics either. MM (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany)

#### RED STARS THEORY • 7"

Aside from the fact that there are no inserts and the limited amount of writing on the cover is scrawled and nearly indecipherable, this isn't god-awful as I expected it would be. A good comparison is on the edge of my tongue but I can't spit it out. Damn! The best I can do for you is maybe vocals like a mellow Popeye (Farside) meets Jeremy (of Mineral) or the guy from Sunny Day Real Estate, over above-average guitar work reflecting the singing with a slow-to-medium tempo. It's too short for my liking, but it's certainly enjoyable. DO (Remedy/PO Box 85594/Seattle, WA 98195-1594)

#### RELIGIOUS OVERDOSE • *Flap Flow Rate* CD

Look I'm sorry to say this, but Religious Overdose I do not agree with my fairly tolerant ears. I thought that they would at least indulge in some good ol' brutality or gnarly vocal work at least, but somehow they can't pull off any of this. The lyrics for the two songs they bothered to list are beyond laughable. I'm really sorry and I realize that Religious Intolerance originated in Switzerland and are not English majors, but for us in mainland, U.S.A. this stuff can't cut it. Musically, not very interesting either. Too mellow, all around. Ten five minute songs that are tough for me to enjoy. DO (Far Out Records/Seestrasse 109/CH-8002 Zurich/Switzerland)

#### ROADSIDE MONUMENT • *Beside This Brief...* CD

Hmmmm... purrry cool. Totally beautiful layout and the music is a nice blend of sweet & mellow and steady rockin' (all night long). Vocals are in the same vein as Giants Chair. Actually, so is the music. Yes. Very Giants Chair (and some Mineral to boot!). It's worthwhile. Tooth & Nail seems to be the Revelation of the Seattle underground from the looks of their glossy insert and over-priced goods and services (\$14 ppd!!!). DO (Tooth & Nail/PO Box 12698/Seattle, WA 98111-4698)

### TOP 10

Mike Phyte • Spider Legs  
REFUSED - new CD  
TORCHES TO ROME - demo live  
EYELID - 7"  
Change 007/Hardware #6  
SPIRIT ASSEMBLY - LP  
THENCE FORWARD - Winner 7  
THE Q-FACTOR - 7" and live  
OLC being dropped by Victory  
FORT KNOX - CD  
BOTCH - all

#### RYE • *New Sheriff In Town* 7"

More of their Merel doing battle with Nation of Ulysses sound, though at this point I'd say Nation is in the lead. Better than the stuff on the split with Karp, but doesn't approach the intensity the first seven inch had. Lyric-wise the same thing is going on, each record is a bit more arty and closer to gibberish. The packaging is the least arty part of this one, instead of NOU rip-off it's this cheesy western motif, more like something you'd expect from, say, Weston. I have a few complaints, but overall it's still pretty decent. BH (Gern Blandsten/PO Box 356/River Edge, NJ 07661)

#### SUNSHINE • *Nice Songs From the Shadow Under...* 12"

Coolness of this record varies from arctic to frickin' completely thawed and soggy. At its pinnacle, Sunshine is raw emotion, like Bob Tilton before and after being beaten with a meat tenderizer, but at the depths of its mediocrity, they sound like a weak, loose, generic, sappy emo band... It's got some of each, with pretty choppy vocals. Musically, they aren't really innovative, but good enough. Comes across like they'd be a fun live band. DO (Day After Records/Horska 20/352 01 AS/Czech Republic)

#### SHIRE REEVE • 7"

I guess I have to say that its got sort of a DC feel to it, along with subtle hints of Spirit Assembly. Right off, I tend to like it, even though my version skips around a bit. I think it's just my turntable. Oh yeah, back to the point, I also detect some definite Jawbreaker/Garden Variety in there, too. Ooooooh yeah. Yes, I feel confident leaving it at that. Obviously, I can hang with this. Rhode Island! Yeeehheaaaaaw! DO (Atomic Action/2030 West Main Rd./Middletown, RI 02842)

#### STRICTLY BALLROOM • 7"

Whenever I hear Strictly Ballroom, I always wish they'd concentrate more on the beauty and melody that they play so well, and to which the vocals play off of so nicely. The most gorgeous sounds are present when the tempo drops from the faster grooves to the cool-down stage. It's flowing and catchy like Bob Tilton, Embassy, Indian Summer and the rest of the greats.... The fellows in the band are good guys with some Goleta ties and great talent. Good show, chaps. DO (I Am An Idiot/PO Box 43/Santa Monica, CA 90406-0043)

#### SAY UNCLE • 7" (+*Super Blackblack* #2 'zine)

Rock 'N Roll, plain and simple. They do it better than the average hoods. It's not the coolest, but then, neither am I. Imagine the singer of Gus (FL) singing about silly things, backed up by a Rocket From The Crypt type band, minus the horns (and not quite as awesome). Fun. The 'zine is DAMN funny, as well. A lot of humorous comics (mostly of the bathroom variety) and anecdotes touching on such subjects as God's drug addiction, "Mr. Fartwater" and hitting a kid in the back of a head with a baseball bat. I did that once. I didn't mean to, though I swear it sucked, I was ten and it was my dad's birthday. This is a 'purely entertainment' package. Don't expect it to change the world. DO (Migraine/PO Box 2337/Berkeley, CA 94702)

#### SCOUT • 7"

This looks so nice and slick, will someone tell me who the trombone man that was also on their split cover is? The drums sound like Shotmaker a little to me, but the rest is a lot, lot, lot more rock, well done, fuck this is a good record and there are some great bands coming from Atlanta at the moment. IS (Moo Cow/38 Larch Circle/Belmont, MA 02178)

#### STICKFIGURE CAROUSEL • CD

Think of some Impetus Inter on vocals, possibly some Threadbare thrashing on guitars, and maybe Bloodlet changing up those breakdowns, and a tight style of its own on drums. The players were/are in Entity, Outcast, Excessive Force, Palefire, and *Breaking Free* fanzine. The lineup speaks for itself and the new melting pot of diversity screams it even louder. If you ever get a chance to see them live. Jump on it; they go off! Boxpackers Tour '96!!!! SA (Nothing Left Records/PO Box 11315/Costa Mesa, CA 92627)

#### SHOTWELL COHO • 7"

The promo sheet says that they contain ex-members of Crimpshrine and the guy that does *Cometbus*. Indeed, there is a bit of Crimpshrine and earlier Lookout sounds contained here. If you want to sing along to well done punk anthems you know and love, don't hesitate to pick this up. The record has five songs including a cover of the "Redemption Song." DF (\$3 to Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

#### SPEEDKING • 7"

I couldn't imagine a better name for this band. "Sway" starts out inhumanely fast and precise before releasing into pure rockabilly vibration, but then hits a beat where it sits and then begins to earn the title of the piece. The second track begins like "Charots of Fire" in outer space and then gets really eerie but still feels good to listen to. This features two players from Pony, so this may be quite a release on the indie-rock tip. Merry Dogger is the greatest. JI (Merry Dogger/Oberlin College/Box 2854/Oberlin, OH 44074)

#### SEVEN STORY MOUNTAIN • 7"

This 7" reaffirms the belief that I love indie-rock... This, Sensefield and all the others that are kind of like the Jefferson Airplanes of the musical underground, just has this certain feeling that I adore. They can get away with using every cliché lyrically, occasionally sound like they have no real identity, and use simple rhythms all they want... and still pull it off. It's fairly polished rock with similar vocals to countless other bands, but it works well. Obviously Art Monk-created. DO (Art Monk Construction/PO Box 6332/Falls Church, VA 22040)

#### SEVEN GONE • CD

Rocking and reeling, sort of Kerosene 454ish with yelled vocals that are complimentary to the music, sometimes a more hardcore, Franklin-esque melody (or Jones Very or Railroad with a better voice), sometimes more of an Alice In Chains... More of the good, less of the worse fortunately. Five songs, 22 minutes of damn good stuff. I like it, but obviously kind of short. Like my review. DO (Temperance Records/900 Tilton Rd. Suite 3/Northfield, NJ 08225)

#### SHALE • 7"

Shale is a twisting and turning instrumental carnival ride that leaves me with a NoMeansNo feeling in the pit of my stomach. The music is a driving ride on the Gravitron that is just strange enough to hold my attention, but I find myself yearning for vocals. Call me old fashioned... BEN (Pop Bus Records/5883 Darlington Rd./Pittsburgh, PA/15217)

#### SPIRIT ASSEMBLY • *Welcome To Lancaster County* 12"

The songs jump from a sad cloud meandering across the summer sky to the remains of a lonely town recently devastated by Hurricane Sam. It's music that lifts you up off the ground, and throws you right back down before you even have the chance to say "please" or "thank you." Definitely add this record to your grocery list. BEN (\$6 to Yuletide Records/21-A S. Duke St./Millersville, PA/17551)



**SCRUFFY DOGS/WASSERDICH • split LP**

Both of these bands seem to be Slovic to me. The Dogs have a good thing going with some horns that reminds me of a band called the Preraticators, almost ska sounding, melodic punk that has a European punk feel. Wasserdich play some less tight, raw, older sounding hardcore that is mainly mid-tempo and fast. A good diverse release. NW (Tina Kravec/Stanetova 30/62000 Maribor/Slovenia)

**IN VAIN/PIEBALD • split 7" (w/Contrast #3 zine)**

Now this is the sort of package I would buy for \$3.50. A pretty good record and a fairly interesting zine. In Vain is cool, mixing the old fast hardcore/screamed vocals one-two punch with the mellow, groovy, singy thing that's so "in" right now. Nice Piebald's song isn't quite as gnarly as I had initially figured, with the vocals being kind of whiny and unstable at times, but is certainly pleasant for the most part. Includes a great "Willy Wonka and the Chocolate Factory" sample. Contrast is written by a cynical young man with whom I can relate. Weston and he ramble on about classic b-grade flicks (entertaining), background of a variety of people and their "punk roots" and a lot of somewhat interesting babble. I'm still looking for the section about sex tips.

(damn false advertising). DO (\$3.50 to Al Barkley/PO Box 1545/N Kingstown, RI 02852)

**STREGANONA/ SWEEP THE LEG JOHNNY • 7"**

Streganona's track was on the emo tip with a hint of Indian Summer-ish guitar riffs in some parts. Vocals start rather quietly and build up to an odd Phil Anselmo (Pantera) sounding end. Muy Bueno. Sweep The Leg Johnny featured a moderate paced emo song. This band has it together musically, very tight sounding. Vocals didn't sound loud enough but they were still good. Grooving guitars and quick drumming over a slow tempo does the trick. Both sides of this record are great. JO (The eStaTe/1216 N Wolcott/Chicago, IL 90622)

**REDKO/BOR • split 7"**

Bor is a punk rock outfit with female vocals, which normally I prefer, but not in this case. I didn't like their song, but I did like their poem styled song. I felt Redko's songs were decent. It sounded to me like they are very close to achieving an epic sound, but they're not quite there yet. DF (\$3 to 18 Makanna Dr/Huntington, NY 11743)

**ATLAS SHRUGGED/NEW DAY RISING • split 7"**

Atlas Shrugged does some nice mid-tempo hardcore with plenty of rhythm and melody. Both songs have personal lyrics and the overall sound is rather fresh. I liked the New Day Rising side even more. Again there's hardly a stale note on this side, and the songs were active enough to really grab my attention. They use more vocals than Atlas Shrugged and the lyrics are more social. This record stands out nicely and is worth your hard earned cash. DF (Moo Cow Records/PO Box 616/Madison, WI 53701)

**CLOSURE/BREAKWATER • split 7"**

The two Closure songs on this record are fucking good. They really do everything very well. Most parts have that driving hardcore sound, but they add lots of other sounds to keep it fresh. The sound recording is tip-top and I especially enjoyed reading the amazingly well written lyrics. The Breakwater side is really good too. They manage to still sound intense when they slow things down and then when the big sounds come crashing my eyes start to squint and my jaw tightens. DF (Mountain/PO Box 1172/Huntington, NY 11743-0656)

**SEIZED/INERTIA KILLS • split 7"**

I experienced a delightful amount of pain listening to the Seized side of the record. They contribute one long, slowish song about mankind. On the heaviness scale they're at the level of a hippopotamus. The Inertia Kills side is just as heavy, a bit faster, and twice as gruff. Some of the lyrics (and some of the nicely done sleeve) are

in English and some are in French-Canadian. Brutal. DF (Doomsday Machine Records/PO Box 51003/316 St Joseph Est/Quebec (PQ)/G1K 8Z7/Canada)

**SPAZZ/BRUTAL TRUTH • split 7"**

This is a totally amazing split. Both bands are equally as great. There are 3 songs from each band. Spazz play some of the fastest, savagely diverse hardcore on the west coast, a total bass heavy experience. Excellent lyrics that show a great sense of humor. On the flipside is of course Brutal Truth who used to be on Earache records, and grind things away NYC style. Total speed induced grinding noise that never seems to follow any patterns. They do a great cover of a Die Kreuzen song. This is a must, one of the greatest US bands on one record, wow!! NW (Rhetoric Records/PO Box 82/Madison, WI 53701)

**SPAZZ/ROMANTIC GORILLA • split LP**

S p a z z



rule? Clearly one of the West Coast's fastest, craziest sounding hardcore units out right now. They have a slew of gay out new. Great King Pu samples are stuck between songs, with some more funny lyrics. Brutal heavy and fast is how this sounds, my only complaint is to turn up their guitars. Romantic Gorilla are Japanese, and play some very strange sounding trash indeed.

**Bloodlet**

photo by Bob Peele

41017)

**NEMA/WARFARE STATE • split 7"**

Fuck this is good. Warfare State follow up their great demo with the more of that powerful thrash shit. Lyrics in French-Canadian and English (the one in English is about veganism/vegetarianism being turned into a fascist dogma). Nema arise from the ashes of Ottawa, and while their demo was good, these songs are way better sounding. Excellent thrash with male and female screamers. This fucker was played on my turntable. KM (\$3 to Schwarma Records/PO Box 402/1/Redford, MI 48240)

**THE STRANGERS/DEAD BOLT • split 7"**

These two songs sound like they could be from the same band. Dead Bolt sounds like the soundtrack to a psychedelic spaghetti western flick. The Strangers are kinda spacey and surfy, the music ain't too bad but there's this annoying voice sample thing through whole song that just sucks. Stoner music. No band info or even song titles. Uh... whatever. MARK (Goldenrod Records/3770 Tansy St./San Diego, CA 92121)

**TIERED FROM NOW ON/FLOOR • split 7"**

TFNO does one long punk song. I didn't like the whiny lyrics but the guitar kept me listening. Floor does a slow grinding song with cavernous effects in the vocals. I think the effects work okay, but the song was missing something to make up for the lack of sonic energy. I mean records need to either sound and/or feel powerful (preferably both). No lyrics, fashion vinyl. DF (Blindspot/PO Box 14636/Gainesville, FL 32604)

**THE KRAYONS/RIGHT TURN CLYDE • split 2x7"**

Right Turn Clyde play some decent, toe tappin' geeky pop-punk that reminds me at times of Cringer, while The Krayons have a more aggressive punk rock that is still catchy enough to keep it interesting. Lyrics range from personal to political. Both bands do their thing well. Colored vinyl and a good looking lyric sheet too. Nice job. MARK (\$6 to The Krayons/6237 Hanley/Corpus Christi, TX 78412)

**THE OBLIO JOES/HUMPY • split 7"**

Strange stuff from two bands from Missoula, Montana. The Oblio Joes definitely have a sound I haven't heard from too many other bands, slow-ish, twangy, goofy, a bit psychedelic, clever lyrics, catchy, totally different. They're hard to describe but I really enjoyed their two songs. Humpy are just as twisted, but Humpy (that's kinda fun to say... Humpy, Humpy, Humpy!) are fast, sloppy punk with distorted, screaming-screaming vocals with weird fucking lyrics. Crazy shit. MARK (The Oblio Joes c/o Brownell/155 N Grove/Missoula, MT 59801)

**DEAD BEAT/NARSAK • split 7"**

Dead Beat easily dominates this split... ohhhhhh shit! It's their crazy sick heavy evil chaos sound that I've become so accustomed to. Narsak was difficult to digest, their sound is hard to peg, earthy? Or heavy? Hmmm... it just didn't quite catch with my ears. But Deadbeat one of them left a \$30 phone call at my house, bastards. And Maggie he fell out of the van in Santa Cruz.... "I laid an egg?" You owe me money Maggie for that phone call to your girlfriend. CQ (Per Koro/Bismarckstrasse 55/28203 Bremen/Germany)

**FULL SERVICE QUARTET/SHAKE RAY TURBINE • split 7"**

Shake Ray Turbine egg-beats Rye and the Condition's wackiness with Hoover precision, dumps it into a batter of Emery/Drive Like Jehu repetition, divides the mixture into three small servings and the souffles come out... a little too browned. Still tasty, but only in small doses. Full Service Quartet opts for a more straight-forward rock approach (more of the Hoover, less of the Emery) and serves up a couple of treats guaranteed to please the kiddies. Yum, this doesn't even leave me with the dreaded lead-belly feeling. DO (\$3 to Landmark Records/PO Box 250990/Little Rock, AR 72225)

**NEW DAY RISING/DESPAIR • 7"**

The Despair songs are more what I expect from this wicked hardcore band. They lift themselves off the turntable, smack you in the face, pull your hoodie out of your closet for you and set you moving. Hardcore the way it's to be played, fast, heavy and in your face. The recording is raw and makes you wish they'd have done something like this on their new CD. New Day Rising is pleasantly surprising, mixing very nice melodic parts with harder parts that remind of Outspoken mixed with Struggle. I was expecting something much worse and I really like this song. Damn, combined with the nice layout this is one great split!! MM (Moo Cow/PO Box 616/Madison, WI 53701)

**GRIEF/CORRUPTED • split 7"**

Holy fucking slownest. Two of the slowest, heaviest bands on the planet make it hard to listen to this slab. It's very slow and doom, I trust it hard to actually pay attention to what's going on. Grief crawl along like a snail, never speeding up, and letting feedback rule the sound waves. Corrupted are from Japan and have a raspy sounding cookie monster vocalist who makes Cremo from Venom sound like a whimp. Great background music for a killing! NW (H G Fact/401 Hongo-M-2-36 2/Yayoi Cho/Nakano Tokyo 164/Japan)

**BREAKING FREE/NO TRUST IN IT • split 7"**

No Trust In It has a range from the most slow groove to mid tempo more pounding hardcore. They contribute three songs with social lyrics in English and German. I liked them a lot. Breaking Free is a bit more speedy and also quite good. Most of their songs are in English while most of the booklet is in German, although they say they'll send you a translation if asked. The buzz guitar sound goes well with the yelled back up vocals. I guess in general I like multiple vocals. DF (Campešina Records/Niko Neyer/Hamm, Weib Eisenhammerweg 2/13507 Berlin/Germany)

**VIVISECTION/ENOLA GRAY • 7"**

Vivisection starts out and they are heeeyaw. The vocals are so crazy, low, bellowing and haunting. Enola Gray are an equally crazy band but in a more hardcore way. It's hellia fast with each member going totally Jesus bananas, this is the shit! CQ (Eccentric/PO Box 572/Koblentz/Germany)



### CEASE/REVERSAL OF MAN • split 7"

Hold your cards, bingo called. Reversal of Man lays out some very sincere emotional hardcore. Their songs touched me in several positive (non-musical ways). I get the impression that these guys know what it is all about. The Cease sound is much more abrasive sounding, but their songs also rise above mere sonic qualities. The coarse exterior goes well with the meaning in their songs. This one's more than music, and I'm really into it. Recommended. DF (Blacksmith/PO Box 291672/Tampa, FL 33687)

### NO EMPATHY/OBLIVION • split 7"

Two bands from the Chicago area play two songs each on this little piece of wax. Oblivion play mostly fast melodic punk stuff with harmonized vocals. Not bad, but the No Empathy side kicked my butt a little harder with their straight ahead rocking punk rock tunes. At times the vocals reminded me of Naked Raygun, especially on the song "Cheap-ass Maneuver." Check it out and see what's shakin' in Chicago. MARK (\$3 to Underdog Records/2252 N. Elston Ave. fl 2/Chicago, IL 60614)

### AS GOOD AS DEAD/ARMATRON • split 7"

When I saw As Good As Dead last summer I was impressed by their brutal Econochrist influenced sound... enough so that I eagerly slapped their side down. No disappointment, though I don't hear too much of that Econochrist influence on their vinyl output. Armatron are equally as good. Both bands being of the power ridden, energy charged and heavy class... two excellent bands from Nebraska. KM (\$3 to Uncontainer/PO Box 80342/Lincoln, NE 68501-0342)

### THE GAINSCARED OF CHAKA • split 7"

The Gain rip out two '77 style pogo pop punk pieces that made me bounce around, this is good shit! Scared Of Chaka are, in my opinion, a truly underrated band. I was so happy when these guys played here in town a few months ago—great show! They have an original, driving, pop-punk sound that is raw, fun and energetic. Their two songs on this record are much like the ones on their *Hutch Brown Saynawich* LP, which if you don't own, you should. Thumbs up all the way for this excellent split! MARK (702 Records/PO Box 204/Reno, NV 89504)

### HAND TO MOUTH/MARY ME • split 7"

Hand To Mouth supply us with two good, hard but somewhat melodic HC songs with politically charged lyrics, vocals reminded me of Fuel but with more phlegm in the throat. Mary Me are more poppy with well sung vocals, good stuff that sounds not unlike Doc Hopper. MARK (Mary Me/PO Box 4077/Urbana, IL 61801)

### THE STAND/SAMS LAFF • split 7"

The stands got the empty 3 chord punk crap style, with political (yet still really stupid) lyrics sung in a fake British accent. Sam's Laff is faster, more energetic, and a bit snotty. Could be compared to F.Y.P. and not nearly as boring as The Stand. ADI (Lost Dollar Records/PO Box 422/Seal Beach, CA 90740-0422)

### HAPPY SOCKMEN/CANDYWHEEL • split 7"

Happy Sockmen immediately made me think of Scout, but not as tight. Candywheel plays some emotive tunes with a melodic influence. I would probably enjoy Candywheel's music more if they were tighter and the recording and mixing were actually anywhere near good. It wouldn't hurt the Happy Sockmen to try either of those things either. JF (Dead Brian Records)

### FALLING SICKNESS/NOBODYS • split 7"

First of all, let me tell you about the cover. The Falling Sickness side has their name written "tigger" style above a picture of Riverside. The other side is the same but without the tags and a picture of Colorado Springs. Now let me tell you about the music. First, Falling Sickness has some music that's pretty punk with fast beats, but the few good things about it were ruined when they threw in the guitar solos. Then they proceeded to play some really bad ska thing. Nobodys sound just like the first Falling Sickness song. JF (Hopeless Records/PO Box 7495/Van Nuys, CA 914097495)

### SANITY ASSASSINS/WHITE PIGS • split CD

Let me see if I can think of anything good to say about this CD... nope, it's pure shit. Sanity Assassins play old punk with obnoxious solos and the same tempo for all ten songs. White Pigs play some really, really bad cheesy metal, most of which has bad guitar solos. JF (Retch Records/49 Rose Crescent/Woodvale/Southport/Merseyside/England/PR8 3R7)

### ZOINKS/THE GAIN • split 7"

Two songs from each band, first off we have Zoinks, who sound an awful lot like Green Day, even the vocals. On side two, The Gain treat us to a couple of catchy, rockin' punk tunes, my favorite being "Crazy Wayne" which is a total fun pogo punk number with a slight Buzzcocks edge. This is a fun record for fans of energetic, poppy punk. MARK (Rhetoric Records/PO Box 82/Madison, WI 53701)

### WIFEY LUVS/GELFILTE FISH • split 7"

Gefilte Fish turns me on with freaky nastiness similar to Stone Temple Pilots influenced by Lync. Long drawn out parts with vocals that croon high, well..... Wifey cranks out two dripping hits that sound like Black Sabbath and Bikini Kill mixed. Funky and Jesus bananas freakiness. CQ (Rent A Recs./901 N. Oakland St./Arlington, VA 22203)

### V/A • Ooh Do I Love You 2xCD

Oh god. For me, this is like when a little kid bounds out into the ocean, jumping waves left and right, realizes how damn cold it is...and suddenly creates a warm spot. Ooh does this feel good. Almost too much of a good thing, with 40 bands, clocking in at just over 146 minutes! All \$9 that you will spend on this go towards a variety of causes aimed at ending sexual abuse. The Promise Ring (w/ 2 members of Cap'n Jazz, among others), Braid, Gila Bend, Rail, and countless side projects and equally cool stuff. Obviously they're not all incredible (some kinda crappy), but if you like all the IL-based bands that I do, this has your name written all over it. Hurts so good. DO (\$9 to TheCoreForCare c/o Braid/PO Box 4055/Urbana, IL 61801)

## TOP 10

BEN • Go play soccer!

TORCHES TO ROME LEADFOOT BROAD-

CAST EX-IGNOTA tour

the Humane in Seattle

"The Pill Versus Insprunghill Mine Disaster" by

Richard Brautigan

Read in Portland

"Shen-e" by John Cage

"Understanding Comics" by Scott McCloud

Spadnats

Bakersfield punk rock dance party

The Cardigans

"The Abnimal Of The Dead" by

Leslie Marmon Silko

### V/A • All That and a Bag o' Dicks 7"

Eight bands are on this comp that play mostly thrash oriented hardcore at it's noisy best. My favorite tracks are by MK-Ultra, Jesus, and Charles Bronson. The other bands I could take or leave. The production is shit, as it should be, cool punk as fuck rock! NW (Disgruntled/827 Somonauk Street/Sycamore, IL 60178)

### V/A • Six Weeks Omnibus 8"

Brutal, noisy thrash from ten different Japanese hardcore bands. Amazing speed that will leave you with the shakes days after listening to this master piece. The Japanese have conquered hardcore thrash. Standouts are The Gaia, Rose Rose, Jack With Killer, Slight Slappers and Beyond Description. NW (Six Weeks/2262 Knolls Hill Cr./Santa Rosa, CA 95405)

### V/A • Heartattack #10 LP

I really like comps and I think this is a particularly good one. Represented on this record are both the manic heaviness (Union of Uranus for example) and the soulful moodiness (Manrae for example) that can be found among the sounds on their Ebullition releases. Unfortunately the Uranus track is also on their double 7", and the Ex-Ignota track is on their demo, but I guess that doesn't affect as many people. I can't wait for the next HaC comp. DF (\$6 to Ebullition Records/PO BOX 680/Goleta, CA 93116)

## TOP 10

Kent McClard • I want more life

CONVERGE - 7"

NEMA/WARFARE STATE - 7"

PORTRAITS OF PAST - LP

MANRAE - 7" and comp song

SHOTMAKER- anything

super-computers

Saturday soccer

Dan Fontaine

TORCHES TO ROME - live

JENNY PICCOLO - live

### V/A • Bringing It Back - Volume 1 7"

From what I've been told this is the first of a 4 part series. I've also been told that it's taken so long to get out that they didn't bother to wait for the lyric sheets in order to get it reviewed in time. Therefore all the packaging included here is an envelope cover with nice pictures. It features an unreleased Outspoken song ("Spark") that doesn't sound as good as I remember it live. However, it's Outspoken and therefore pretty good. The other songs are by Ignite, Blackspot and Remain. None of them really capture my attention and I think that the Ignite song is with one of their older singers, but I could be wrong. All in all nothing exceptional but still pretty cool. I look forward to Volumes 2-4. MM (Ammunition/PO Box 461/Bellflower, CA 90707)

### V/A • Blindspot CD

Blindspot is the union of *No Idea* and Toybox records. This CD contain thirty-three tracks covering over seventy minutes of music. Only about a third of the songs are unreleased yet or not planned to be on other records. Also, only about a third of the songs are from labels other than *No Idea* and Toybox. For three dollars you can't go to wrong here. Bands include. Asslick, Floodgate, Moonraker, Sparkmarker, Hot Water Music, etc, etc. Good if you don't mind CDs and you are too lazy to make a mix tape, or if you want to hear a sample of a lot of bands. DF (\$3 to Blindspot/PO Box 14636/Gainesville, FL 32604)

### V/A • The Sunny Side Of Louisville Vol 1 7"

The first song on the first side that I put on had a very familiar voice accompanying it. It took a minute to place it (actually a second), but instantly that great band that was Endpoint came to mind. Further investigation leads to the discovery that both Rob Pennington and Duncan Barlow, ex-Endpoint members, have again joined forces for By The Grace of God. They deliver with a good hardcore song that is reminiscent of early Endpoint. The other bands featured don't stray too far from the styles of any of the others. All bands give strong musical performances of emotionally driven hardcore. Louisville used to be a champion of a scene from what I hear and history will likely repeat itself if bands like Union, Castner and Four Rose Society keep things rolling. MM (Whitehouse Records/PO Box 906183/Louisville, KY 40207-6183)

### V/A • Retrogression #10 7"

This full size "zine comes with a free compilation 7" which features Ascension, 7years war, Fork and Black Kronstadt. The "zine itself is a very weird mixture of two different editors with completely different batches of information they're trying to relay. On one hand there's Dave who is very interested in politics and writes a few well researched pieces and includes a long diary of things he's done recently. Then there's Brian who seems to be more of the typical "zinester. He has a few short writings dealing with emotions and other neat little insights. There's tons of pictures and unfortunately a lot of the pages came out really light. All in all an interesting read. The free 7" makes for a great accessory and chance for exposure for these bands. Ascension plays fast hardcore, 7years war plays a politically charged song. The back side features good songs by the other two previously mentioned bands. A great combination I hope to see more of. MM (\$4 to 5669 Beacon Street/Pittsburgh, PA 15217-2011)

### V/A • The 26th 7"

Michigan has been producing some decent bands in the last few years... The 26th is kind of an ode to Michigan. Bevelone, Constantine Sankathi, Wallside, Mainspring, and Nema are all worth listening to, but you put them all together with a little booklet and you end up with a tasty little comp 7". Would you expect anything less from Council? Cool. KM (\$3 to Council Records/PO Box 47791/Phoenix, AZ 85068)

### V/A • Emo Schmeemo 7"

The title says it all. Some of Illinois's finest: Braid, Orwell, Gila Bend and Cinco de Gatos. Bob Nanna (of the first two bands) is the epitome of power-emo-perfection. Braid's song is kookier and more chaotic than normal, more like Cap'n Jazz these days, while Orwell impressed the pants off me. See Gila Bend review above for my feelings on them (no need... they rule.) and Cinco de Gatos is poppy and not bad (catches some grooves, but nothing super). The recording's not always terrific unfortunately. Sorry Goleta, I might just move out Chicago-way... DO (Liberty Park/3911 Williams/Downers Grove, IL 60515)

### V/A • Emo Schmeemo 7"

Gila Bend started out with Jawbreakers similarities but still kinda on their own jungle trip. Orwell is next, they reminded me alot of Prozac Memory with lots of breaks and strained vocals. Next is Cinco de Gatos... they have a pop fueled "emo" sound that is not all too catchy to me but is sort of rocking just the same. Finally Braid, they lash at you with unfiltered chaos in the vein of Swing Kids but lacks the kick ass that we all need. CQ (Liberty Park/Optima Discs/3911 Williams/Downers Grove, IL 60515)

### V/A • Yo Hablo 7"

With a line-up that includes Spitboy, Jara, Assfactor 4, Copout, Animal Farm, and Haymarket (Arma Contra Arma being the one band I've never heard before) I was expecting this to be a mind blower... To be honest I was kind of disappointed. The sound quality isn't that good, and I think this is a benefit compilation but it lacks any info that might confirm this... Hmmm... The bands are all good of course, I guess I was expecting too much. Even so, I'll be adding this to my collection. KM (\$3 Lengua Armada/2340 W. 24th St./Chicago, IL 60608)

### V/A • Nothing is Cool CD

This is a CD with a bunch of bands from Texas. I wasn't really familiar with any of them, but I gave it a listen and they all sound just as "skilled" as the more popular indie/punk bands that you (not from Texas) have probably heard of. If you already have a collection of music, you probably have this covered. However, if you don't, or you are too lazy to make a mix tape, or you just like CDs then I guess this is recommended. DF (Fuzzgun Records/4400 Memorial St./Houston, TX 77007)



#### V/A • Speed Freaks 7"

This is kind of silly. There were 500 of these made with grey covers that are two sided, and there are 200 of these that have red covers with three sides. If you order three or more copies then you can get one copy of the red version. Yeah, whatever. Anyway, this baby is filled with super fast thrashy brutal hardcore... ala Charles Bronson, Section, Soiled, Phono Phobia, Violently Ill, and Enemy Soil (on the bonus side Potatoes Justice, Wound, and Short Hate Temper). If you like those sort of bands then pick this up, but I'd bet one of my organs that these are already sold out. KM (Knot Music/PO Box 501/South Haven, MI 49090-0501)

#### V/A • Sonic Attack CD

Europe compilation featuring Blue Blitz, Fearless Vampire Killers, BLOC, Girls & Crew, and Against You. A look back on the way punk used to be. I would rather skate a half pipe with Kent. JG (No address)

#### V/A • Capsule 7"

Current and Amber Inn together on one side makes at least half of this record really, really good (those two bands being two of my favorites from recent years). Wallside is okay, and Car Vs. Driver do a song that sounds so fucking much like a Monsula song that I am left with a sense of deja-vu. A definite must for fans of the more emotive and melodic stylings of the aforementioned bands. I would like to hear better than to see Current play just one more time. KM (53 to Capsule 7" PO Box 970/22 Ypsilanti MI 48197)

#### DISTANCE • demo

Metal-influenced hardcore, complete with "galloping" guitar-picking, harmonics and an overall "strong" guitar sound. A lot like many of the metallic, sXe bands these days. Fairly good, but could get old if it was any longer than ten-fifteen minutes or so. Screamed vocals that are often on two tracks, high- and low-pitched. Lyrics are standard-fare. DO (5637 E. Anderson Dr./Scottsdale, AZ 85254)

#### GABRIEL • demo

The mixing job leaves something to be desired, but I like what I hear. Immediately it makes me think of Goleta's own ex-Ignota (IG-88), especially in the vocal department. Blends the "e-word" with heavier grooves in a skillful manner. If it weren't so backgroundy (I can't think of a better description of the sound quality), this could provide quite a kick. Maybe when they put out a 7" (which shouldn't be too far in the future) it will suit their intensity better. Good otherwise. DO (70 Housatonic Dr./Milford, CT 06460)

#### CHAPTER 16/WRONG FLOOR • TwoSides demo

This tape features the demonstration recordings of two Canadian bands. Chapter 16: That Epitaph sound that has gotten so popular these days is driving this band. When I look for a band to compare them to I find it too easy and the bands that come to mind are all on Fat Wreck Cords. The thing that bugs me about this particular style is all the bands sound the same, they rip each other off. Now, if you are a fan of this style you'll like this. They do it fairly well. They also sound a little more aggressive than most. Wrong Floor: This is a bit different. It doesn't sound as "Fat" I like them better. Reminds me of sounds from Berkeley. Good, fast and fun. The songs keep changing from hardcore sounding to punk sounding. They do a Krupted Peasant Farmers cover! It's cool. MR (Broken Half Records/285 Qn. Tamarn Way SE/Calgary, Alberta / Canada/T2J 4E6)

#### TURNEDOWN • Odd Jobs demo

At first I thought, Oh Another hardcore band with the word "down" in their name. But no. This is that melodic punk that can sound as soft as a snowball while playing fast poppy drum beats. It's not all fast, it has those mellow sweet parts. This should expect a comparison to O.C. pop punk stuff. Four songs. MR (2078 Hendrix Ave./Thousand Oaks, CA. 91360)

#### ADJUSTING DISTORTED INDIVIDUALS (A.D.I.) • demo

With "ADI" written all over the tape I wanted to give it a good review, but I don't really like this tough-guy metal

music these guys are doing. It's just not inspiring to me and to top it all off the lyrics are sucky and self-absorbed (KMFDM-but worse), and way too macho. Please don't kick my ass, tough guys. ADI (Rigged Records/PO Box 7105/Rochelle Park, NJ 07662)

#### INDYPENDANT • demo

Tough Guy/Rap vocals are a bit high in the mix, but well done. The music is pretty metal. I like it but it has this macho feel that turns me off. ADI (101 Blackheat Rd./Midlothian VA, 23117)

#### INSTILL • demo

Generic heavy SXE that's all been done before. The music's good but predictable, while the emo/political screaming comes out a bit weak at times. I don't mean to trash Instill because all in all it's pretty cool ass-kickin' music. Good luck with the 7". ADI (Instill/2760 Beach Dr./Victoria, BC/V8R 6K5/Canada)

#### I SHOT MCKINLEY • demo

Well played, well recorded, alot of that heavy SXE sound, with a bunch of kinda tweaked-out parts, and some really jerky parts that make up the four well written songs. I'm not all that impressed, but I still like it. ADI (Applecore Records/PO Box 191/Prior Lake, MN 55372)

#### MINDSET • Pull the Trigger demo

This is a 6 song demo of some pretty fast and heavy grindcore. I like the vox, they seem versatile. The lyrics are very well thought out, negative, but intelligent. The recording is good. I'd like to hear more. NW (410 Broad Street/Tonawanda, NY 14150)

#### DEFACE • demo

Great stuff here, it's unfortunate that there are only 4 songs on this. This is fast, mid paced hardcore that has a definite Broken Bones or a bit of a Discharge feel to it. Very U.K. sounding stuff from my old stomping ground, Oakland, CA. The lyrics are personal and angry. NW (no address 510-299-0580)

photo by Jim

# bob tilton



#### V/A • Dishwasher. Music To Wash Dishes By vol 1

This is a concept record-four songs about washing dishes. Bands on this comp are: The Queers, Ten Four, The Hi-Fives, and Scared of Chaka—Yikes! What more do you need? Fans of rockin' pop-punk will find that this is a wonderful record worth listening to at least once a day. Comes with a neat-o booklet with dishwashing stories from band members. Nifty! MARK (702 Records/PO Box 204/Reno, NV 89504)

#### V/A • Guilty By Association LP

This is a hardcore compilation featuring only bands from California. First listen left me more than disappointed. I figured that California had to have more to offer than this. Good thing I came back to the fountain of core. The top songs on this record are by Frown and Parade's End, two bands I look forward to seeing much more from. Other bands featured include 1134, Mean Season, Triggerman, Kill Holiday, Blackspot, Second Coming, Collateral Damage, Ignite, Redemption 87, Palefire, Within a Lie and Caste. Also included is what I believe to be a Misfits cover-karaoke style song in Spanish. Overall the quality of bands is mediocre, but the layout and packaging and production are what we've come to expect of the bigger hardcore labels. Indecision is establishing themselves as that. A definite collectors item and worth having even if you're not into that. MM (Indecision/PO Box 5781/Huntington Beach, CA 92615)

#### V/A • Lie Lack City CD

Seventeen bands from Spokane, WA. I'd advise about 14 of them to just stay there. Most of them are non-descript pop-punk, with a tad of bad "old school" punk, a little bit of Go-Go's rock, some L7 sound-a-likes and even a few interesting bands, Cringe, Gutarded and the Rizzos. The insert is cool, with fucked-up yearbook pictures of all of the members of all of the bands, but overall, it was rather disappointing. Lack

Luster City. DO (Too Many Records/PO Box 1222/Spokane, WA 99210)

#### V/A • Mason Dixon Mathem CD

This nice little CD has three bands on it. Compression, Last Rites, and No Compromise. I've never heard of any of these bands, but once you've heard one, you've pretty much heard them all. They're all kinda straight edge sounding, but they figured it would be nice if they made it sound a little more metal. My friend said they all sound like Pantera, but I don't know if I would go that far. Nice cover at least. JF (Game Two/11902 Lanner Place/Laurel, MD 20708)

Here come the demos.

#### RETRIBUTION • demo

This is a pre-CD release of some very over produced typical death metal. I am a fan of a lot of grind and death, but this is shamefully overproduced, and two songs? Who the fuck is going to pay a dime for two songs? I did like the vox, but that's it! NW (320 Second Ave/Vestal, NY 13850)

#### PRETENTIOUS ASSHOLES • demo

This is some pretty boring grindcore, with probably the worst drum sound I've ever heard (besides the last Monster X 7"). The drums sound like a cross between a salt and pepper shaker and an obnoxious knocking!! The other thing that bothered me about this was the samples before and after every song. Generic is the word! NW (429 Circle Ave/Forest Park, IL 60190)

#### BOY SETS FIRE • Premonition Change Revolt demo

AWESOME! An insane blend of modern hardcore (somewhat "sXe-sounding") and beautiful melody... real singing talent, but almost too sugary (gets to sound like Jon Secada) on occasion. Interesting and unique, yet familiar. The first song on each side blew me away. Kind of Engine Kid, but drops into mellower parts as well. Oh boy! For a demo, this kicks me in the seat of my trousers. Unfortunately there are only four songs and the second songs aren't nearly as nuts as the first ones. A "Vehicle/Turn the Key" 7" would rule the world! DO (PO Box 303/Newark, DE 19711)



**JUDAS ISCARIOL • demo**

No guitar, but it's okay because they're doing an O.K. job without one. Nice short, fast songs; I like how the recording complements the overall harshness of this tape. Pretty good shit. ADI (1941 Edward Ln./Merrick, NY 11566)

**NADA • demo**

Crappy shitty CRAPPY SHITTY! Pop punk with some punch in glam solos is not for me, lyrics suck too! ADI (No address to send hate mail)

**OFFICER DOWN • demo**

It's got fast parts that'll make you pull your hair out, and heavier parts that will make you frolic on the ceiling while you implode, and then some parts that'll just break your neck. With kick ass vocals that aren't to whinny or to macho. So I'm lying here, paralyzed, thinking this is just what the doctor ordered, and wondering what's up with the brutal, growly, crusty song in the middle of it all, and hoping Kent will give me this tape because it's the best thing I've ever heard. ADI (Box 76 / Steinbach, MB/Canada/ROA 2AO)

**ROTTEN FRUIT OF TERRORISM • demo**

Harsh, fast, distorted, short, 4-track, crusty, overdriven, DIY, Nutangible, punk, yeah! ADI (PO Box 762 /Buffalo, NY 14207)

**V/A • Five Mouths, Nineteen Bands, Twenty-Seven... tape**  
I don't enjoy listening to this, it's just a bunch of bands I haven't heard and since the recordings are all really shitty live recordings, I can't even get much of a feel for the bands. But I could see if I was in the area/scene where all these bands are from I might be into it. Includes Code 13, Hatchetface, Sevens, Anchorhead-Truth, Whisper A Threat, and many more. ADI (\$3 to 199 W. Adams St./Somerville, MA. 02144-1206)

**TURNED DOWN • Odd Jobs demo**

This band sings about getting turned down, but upon hearing them you want to turn them up. Pop in an older, spirited style that makes a lot of current bands sound pretty empty. This is music that you can't resist because you know just where it's coming from when you hear it. Sometimes this reminded me of the newer Lifetime recordings, but it is slowed into more of a groove than focused on being speedy. Not that they aren't fast at times, but they don't hammer away at you, which is nice. An excellent demo, so be sure to look for future releases by these guys. JI (2078 Hendrix Ave./Thousand Oaks, CA 91360)

**MONITIO • demo**

Bad recording quality. Getting past the hiss, well, geez, not much more interesting than the static. Monotony-i-el-o. Basic punk. All aspects of this tape bore me. I'm in a shitty mood. DO (16419 N. 50th Dr./Glendale, AZ 85306)

**AUTUMN 80 • demo**

This is good, solid punk/hardcore in it's most basic form: a low fi recording, hand-written lyric sheet, and generic cassette tape. It's the bare essentials here, and it's not bad at all. Give Autumn 80 some time and a good record will come. BEN (Craig/1737 Trangle Rd/Denver, NC 28037)

**BODY BAG • Hate Crimes cassette**

Okay... metal in the vein of the newer Obituary stuff, so I'm not that into it. Song titles: "Premeditated," "Axe Murderer," "Ghastly Slayings," "Stinking Death," "Kill to Kill," and "Spread the Violence." Need I say more? BEN (Body Bag c/o Chris Kaiser/336 W. Lake #1/Barrington, IL 60010)

**V/A • Cotswold Spring cassette**

With 16 bands and 32 tracks, you've got plenty of diversity on your hands! As usual with compilations, some songs are good and others are not, but on this tape the bands really stand apart from one another. This tape seems to represent the punk scene in the UK, so I would say it's a really good way to check out what's going on out there. BEN (\$5 to Jim Hart/Box 30/82 Colston Street/Bristol/BS1 5BB/UK)

**FMD • This Is Your God demo**

Another crazy brutal hardcore band from Tennessee, the land without plumbing! The blown-out recording quality makes this tape sound like a live show in a cardboard box. I love it. In fact, it sounds like somebody trapped them inside a refrigerator, and they're trying desperately to escape. I think these guys are really anxious to kill somebody. BEN (FMD Headquarters/PO Box 12401 /Memphis, TN 38182-0401)

**FURY OF V • Reflections of Reality demo**

This sounds like the tough metal-style hardcore that's popular in New York City right now. If you're a fan of 25 Ta' Life, Lordz of Brooklyn, Madball, or getting beat up in the mosh pit then this is definitely for you. Otherwise, stay away unless you'd like to be pummeled by guitar solos and tattoos. BEN (\$3 to Jay Fury/8 Kimberly Dr./Asbury Park, NJ 07712)

**SUBMISSION HOLD • Veterans of the Cola Wars demo**

Hip hip hooray! 13 songs by Canaduh's most amazing band! Submission Hold provides the listener with great music, great lyrics, great politics, and great fun! Don't miss out, send them \$5 and a nice letter right now so you can join the ranks of Submission Hold junkies. Garlic for victory! BEN (Submission Hold/PO Box 21533-1850 Commercial Dr./Vancouver, BC/V5N-4A0/Canada)

People are constantly calling me and asking for the phone numbers for pressing plants. I figure every other issue of so I'll print a list of all the phone numbers I have. If you know of other numbers please send them to me. I'll add them to the list. I hope this helps. — Kent

**PRESSING PLANTS:**

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United Records	(615) 259-9396
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Enca Records	(310) 926-8922
Alberti Records	(213) 283-5446
Bill Smith Records	(312) 322-6386
Alpha Records	(954) 587-6011

**I AM HEAVEN • demo**

Mix Klikatat and Fugazi together and this is what you get. Catchy, jumpy at times, then sometimes it fades away to your empty earspace..... fade away..... CQ (709 S. 6th St./Phila, PA 19147)

**TOP 10**

**CHRIS QUIROZ • Go play soccer!**  
**BIKINI KILL - Reckless All American 12"**  
**DYSTOPIA - CD**  
**UNWOUND - Repetition LP**  
**CAP'N JAZZ - all**  
**THE PROMISE RING - all**  
**SLANG - Hypocritical Everything CD**  
**CHEMICAL BROTHERS - Loops... 12"**  
**EX-IGNOTA - all & live**  
**Q-FACTOR - 7"**  
**BJORK - Hyperballad 12"**

**FACE DOWN • Internal Combustion Engine demo**  
Jawbreaker, Jawbreaker, more Jawbreaker. It seemed pretty produced which made for a hollow sound in the vocals reminiscent of the "Busy" 7" ....check this baby out!!!! CQ (4932 Linscott/Downers Grove, IL 60515)

**V/A • 2200 D.E. tape comp**

Hmm... Seems to me like this guy just recorded a bunch of his favorite old records and tapes. Bands on this include Crass, The Business, Ripcord, Poison Girls, Agathocles, Fat Day, Blood Sucking Freaks and more. Fans of grind and metallic crust (or is it crusty metal?) might like this. Recording quality ranges from bad to fucking horrid, and it seems like this tape never ends, this was perhaps the longest 90 minutes of my life. Comes with a 'zine that has interviews with most of the bands and other stuff. MARK (Chris Bishop/446 Semunole Ave N.E. apt #8/Atlanta, GA 30307)

**VORTICE CREMISI • demo**

Hoaray! I initially thought I would have to rip this apart at the seams, due to two things; first, the cover is really stupid-looking and second, I usually get to review all the obnoxious European stuff. It's no super-group by any means, but it is tolerable (at least for a short while). Mid-tempo rock with macho vocals that at times sound like the Hot Water Music singer. Some annoying vocal tactics, but not all bad. "Fuck" seems to be the word of the day. DO (Via Giannelli 14/60100 Ancona/Italy)

**HARD TO SWALLOW • demo**

The Germans have been doing the post Rorschach thing for a while, here's the English version, a blend of all out fast thrashy stuff to slow twisted super heavy metal riffs, and the odd bit of Sabbath thrown in which can't be bad. These guys rock live and future records will be awesome. IS (Hard To Swallow/Flat 4/45 Lenton Road/The Park/Nottingham, NG7 1DW/England)

**DISENCHANTED • demo**

OK, I have to rave about this because these guys are from Albany, NY (same town as I'm from), and I had no idea they existed until now. Albany has absolutely no scene, besides 2 or 3 bands, so I was happy and surprised to hear a band that was not playing the same ol' shit that Albany has been famous for. Instead Kurt and company play some really light, well produced pink as fuck rock. Kind of reminds me of the Pissed or Op Ivy mixed together. I certainly enjoyed this and wish them luck. My only complaint is the vox are too loud in the mix, but this shit rocks hard!! NW (PO Box 3848/Albany, NY 12203)

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Bill Smith Records can also get CDs made.

**WAKE UP CALL • Flush demo**

Sounds too Courtney Love/Nirvana for me to get into. The cover is frickin' awesome, however. It's all plasticized, color-copied and gaudy! Other than this weird display of arts and craftsmanship and the occasional beauty in the melodic parts, this is nothing especially memorable. The sound floats out of the speakers and right back into woodwork. DO (c/o M. Soave/4, bd Soult/75012 Paris/France)

**MUCHOS GRATSIAS/SCIENCE FICTION • split demo w/ Fast Connection 'zine**

I hate to be this blunt, but you might as well suck an old man's sphincter... you'll get the same crap shot at you, with stupid, silly noises, and have more fun in the process. This is pure, unadulterated crap. Muchos Gratsias sounds like when the Beatles were going from their hippy stage into their stupid '70s stage, with geeky talking parts over boring music. and, as for Science Fiction (who writes "Kent McClard, your core ain't hard" on the jacket), well, their band ain't talented. The 'zine is better than the tape (not tough to be), is a big, full-size thing that's very European-oriented. A couple of long, somewhat lame comics, with the usual interviews (Baby Harp Seal and others), reviews and the rest. Don't get it for the music. DO (Stamp/PO Box 54/Heaton, Newcastle Upon Tyne/NE6 5YW/United Kingdom)





# guilty by association

a california hardcore compilation

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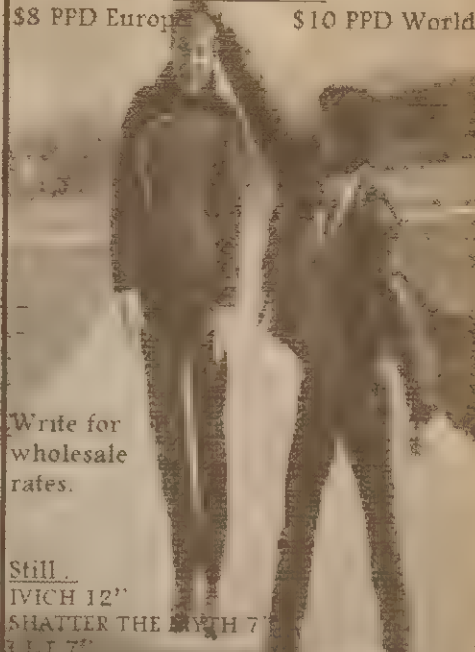
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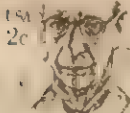
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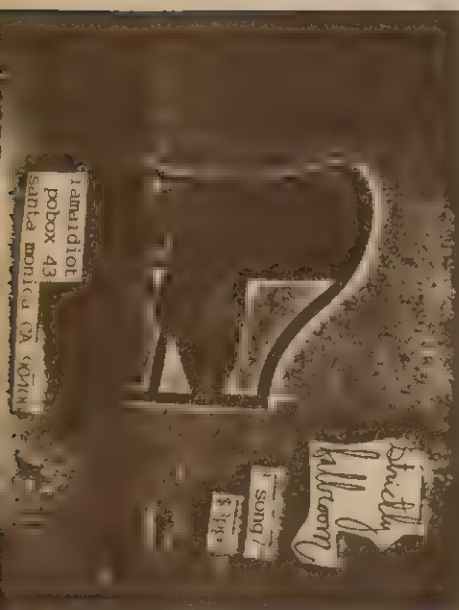
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**ABART #84** 8.5x11 \$2 36pgs.  
This 'zine is all in German and contains comics, reviews, an article on suicide and more. Es ist nur auf Deutsch geschrieben, und es enthält Comics, Reviews, und ein Artikel, der von Selbstmord handelt. LO (Postlagernd/Postamt 15/80042 München/Germany)

**ACTIVE PHASE #1** 8.5x5.5 \$2 44pgs.  
An anarchist 'zine from Slovenia written all in English. Lots of interviews (Agathocoles, Violent Headache, Tromatlam, Anarcruist, Ambush), artwork, scene reports as well as features on fascism, bullfighting and more. Lots to read, check it out if you're into any of the above bands. MARK (Boris Brazovac/Bratov Pihlar 22/69240 Ljutomer/Slovenia/Europe)

**AGAINST THE GRAIN #1** 8.5x5.5 64p 24pgs.  
Though I greatly admire the obvious passion behind this effort, this is extremely basic political & social writing/graphics, half of it plagiarized. Strictly for the uninitiated. GP (1615 Yukon St./Lakewood, CO 80215)

**A GOOD DAY FOR JOHNNY #2** 8.5x11 \$1 40pgs.  
Standard, run of the mill type 'zine. Actually thought it was pretty decent. A few interesting columns, a few letters and some decent interviews with Code13, Hissus and the New Bloods. Reviews continued mixed, too. Okay layout but could really use some sort of sprucing up. MM (1025 42nd S.S. Birmingham, AL 35222)

**ALIANZA FANZINE #1** 8.5x5.5 \$2 32pgs.  
From what I can tell this is your basic music magazine. Though, it's in Spanish, so I might get some of this confused. There are interviews with Futuro Incierto, Die Blumen, All You Can Eat, Alarma Social, Argles and many more I don't have time to mention. Plus a few more little tidbits including a piece on PETA. It looks like it has some good info, but don't hold me to that. LO (Lucio Zappettin/Casilla de Correo N° 48 Sue 49/CP 1449 Capital Federal/Buenos Aires/Argentina)

**ALL THE ANSWERS #1** 8.5x11 \$2 76pgs.  
I read this 'zine cover to cover and I liked everything about it. I especially liked what the people had to say - probably because I agreed with all of it. There were a lot of classy ads and interviews with Propagandi and Down By Law, along with other stuff about the Arizona scene. Worth checking out. MM (207 W. Clarendon St. #14B/Phoenix, AZ 85013)

**AMENDMENT RECORDS FRIENDLY FANZINE #20, 21 & 22** 8.5x5.5 32p 20pgs.  
Issue #20 has a catalog of stuff from Amendment Records with an interview of Wilzo and some record reviews and a bunch of ads. Issue #21 has pretty much the same as issue #20 except there's an interview with Capital. Issue #22 had WAY too many ads, but a label puts it out. They have to make money some how... nonetheless, a cute kid on the cover. Also, interview with Gogh Van Gogh and a piece about vivisection. Check it out. LO/CQ/MARK (580 Nansemond Cross/Portsmouth, VA 23707)

**ANXIETY CLOSET #7** 8.5x11 \$2 48pgs.  
Finally, a 'zine that looks good and has some intelligent things to say. Articles include some opinions on fascism in hardcore, the difference between the borders of Canada and Mexico, flaws in Krishna consciousness and more. Even the interviews with Chokehold, Bloodlet, Blindfold, and a member of Kite Eating Tree (the one from Snapcase) were good. Okay, the Ray Cappo one was bad, but I have no tolerance for reading an interview with him. There's even some Simpson's trivia for you. It's strangely well rounded. LO (4 Leona Terrace/Mahwah, NJ 07430-3025)

**AWOL #1** 8.5x5.5 free 16pgs.  
A compilation 'zine that focuses mainly on anti-military issues, but also has pieces on gender and race issues as well. It's short but it does a good job. Awol cries out for input from others to keep it going, whether they be articles, art, or columns. I see a lot of 'zines trying to tackle this style in an interesting way, let's hope Awol can continue to be challenging. LO (655 Sutter #514/San Francisco, CA 94102)

**BALD CACTUS #11** 8.5x5.5 \$2 32pgs.  
Reminiscent of what real hardcore 'zines used to be like, say about 8-10 years ago. Totally DIY, jam packed with tons of info, opinions, reviews and interviews, all presented in a no-nonsense straight forward manner. Kind of like a British version of early No answers. Awesome! GP (Andy/PO Box HP171/Leeds/W. Yorks/L56 1XX/England)

**BAD ART #3** 4.25x5.5 64p 32pgs.  
This is the best comic 'zine I've read in a long time... actually, it's probably the only one I've ever liked at all. These 28 refreshingly humorous comic skits made me laugh out loud - just smart enough not to be pathetic, just dumb enough to hold my interest... pretty much perfect. If you're into raw, quick-paced, random humor, you'll love this. SR (PO Box 307/Lafayette, IN 47902)

**BADASS NATION #2** 8.5x11 \$2 40pgs.  
Snotty high school punks write about shit that goes on in their lives and stuff they like & dislike. Some of it is stupid and some of it is kind of amusing, pick one up and decide for yourself. There's also an interview with The Showcase Showdown. MARK (1032 Goodwin Ln./West Chester, PA 19382)

**BAT SOUND AMPLIFIER** 8.5x11 \$1 20pgs.  
This 'zine covers, and is obsessed with, the DC scene. By those guidelines, it gives extensive information about tours as well as having a few short interviews with bands like Branch Manager and The Crownhate Ruin. The only drawbacks are the crazed xerox style of layout and the fact that most of their info can be found at places like web sites. LO (58 Old Ridge Rd./New Milford, CT 06776)

**BEAT ME OUTTA ME #2** 8.5x5.5 \$1 32pgs.  
This 'zine put me in a good mood, I think it must be because everything in this 'zine is on a pretty personal level. The little pieces on axe and vegetarianism come across as little personal stories instead of pushy and self-righteous articles, which topics like these can sometimes become. After reading this 'zine you feel like you really know Shannon and Serena. MARK (108 Canterville Road SW/Calgary/T2W 4R3/Canada)

**BEYOND RECOGNITION** 4.25x5.5 free 20pgs.  
Beyond Recognition reads like a diary of personal, religious and social disgust. I kinda liked it. LO (2 Bloor St. W. Suite 100/Box 477/Toronto, Ont./M4W 3E2/Canada)

**BUCKING GAY LOVER #3** 8.5x5.5 free 32pgs.  
A little P.C. for my liking (no sarcasm... I swear). Although I was turned off by a few comments made by letter-writers and guest columnists, I found some funny stuff in here, too. The phone conversations with cheesy TN metal bands are the highlights... also some skateboarding and interesting reader questionaire answers. DO (4040 Camelot Ln. #3/Memphis, TN 38118)

**BUMRUSH #2** 8.5x11 \$2 44pgs.  
Yo, bumrush the show. This thing is huge and fat and shit. Interviews, reviews and opinions with and about Vladimir Koloff the Russian Assassin, New Bomb Turks, Men Or Astronaut?, Bloodlet and many ads courtesy of Epitaph and others. CQ (40 E. Main St./Newark, DE 19711)

**BURN COLLECTOR #3** 8.5x5.5 64p 12pgs.  
Put out by the singer of Hellbender, Burn Collector is a witty, thoughtful deasy-bob that keeps one's interest throughout. Sure, it's short, but it's intelligent, humorous and extremely entertaining. The story behind Providence's wacky mayor, the local nutcase and the correlation between metal heads, punk kids, Mormons, Camaroes and the extinction of the dinosaurs. DO (307 Sheridge Rd./Carboro, NC 27510)

**BIG LOAD** 8.5x5.5 free 16pgs.  
For those of you that haven't gotten this in your mailorder order yet, Big Load is nothing but ads. Watch out. LO (PO Box 583093/Minneapolis, MN 55455-3093)

**BURNT OUT #1** 8.5x5.5 62p 24pgs.  
Burnt Out is Jeremy's first attempt at 'zine writing and within its pages you will find political writings about jobs, television, bike riding and more. There's also a bunch of information about clubs and stores and what-not in Wisconsin. LK (307 Cedar Ave S. #4/Minneapolis, MN 55454)

**CANDLES FOR GIRLS #1** 8.5x5.5 \$1.64 36pgs.  
Very personal, and very well done. Most of the writing focuses around women's empowerment, plus there are some reviews. I look forward to future issues. LK (PO Box 9574/Wyoming, MI 49309)

**CARMEL WINTER #1** 5.5 x 4.25 \$1 32pgs.  
This 'zine is mostly centered on writing and has a lot of thoughtful and articulate pieces. Generally this is concerned with honesty on a personal level, and a lot of effort seems to have paid off in doing so. There are poems, ideas, philosophies, and all that stuff that comes out of life. JI (161 South Turner/Victoria, BC/V8V 1K3/Canada)

**CATALYST #3** 8.5x11 \$2 32pgs.  
Nice layout intertwined with long interviews of Mouthpiece and Split Lip. Of course, you have the usual straight edge and vegan stuff, mixed in with photos and a few other short pieces. I know you have seen this kind of 'zine before, but if you don't mind then go for it. DA (11108 Wood Court/Carmel, IN 46033)

**CHANGE 'ZINE #007** 8.5x11 \$2 112pgs.  
This and Hardware are hands down the two best hardcore mags running today. I tilt think that as far as content (strength of interviews mainly) this lags just a bit behind the latest issue of Hardware, but in terms of overall enjoyability out of a read I'd say Change is a leg up. I still wish that Patrick and Johnny T. would revert back to the smaller number of interviews they did in issues 5 and 6. I enjoy the hoops talk and all of the variety within, but it seems that in covering so many bands and other things

the overall quality goes down. Packed with Justice League, Agnostic Front, Threadbare, Chokehold, Ignite and even a great interview with those two nuts that do Hardware. This 'zine epitomizes what determination can lead to: one hell of a 'zine. MM (9 Birchwood Ln./Westport, CT 06880)

**CHEAP THRILLS** 8.5x11 free 24pgs.  
Some comics and thoughts about transportation other than cars. This one sort of sucked any opinion I might have had on it out of me. LO (7655 W. 10th Ave./Lakewood, CO 80215)

**CHODE ZINE #4** 8.5x5.5 \$2 56pgs.  
I constantly wonder why I get things that aren't going to really interest me. Maybe they won't interest any reviewer and we all get a share of stuff that doesn't interest us. I doubt if anyone is interested in reading about how I'm not interested. As I'm reviewing this they just said that 90210 won't be on tonight. That's not interesting either, but my girlfriend is a bit mad. This is full of reviews and interviews. Overall it's okay. The layout is pretty sloppy. The bands included are The Quers, Scared of Chaka, The Gutterluts, The slobs, The Twersps, Tugboat and Anti-Flag. Maybe you're into it. I'm not. MM (PO Box 9306/Cincinnati, OH 45209)

**COQ** 4.25x5.5 32p 16pgs.  
Work has got this guy down and he uses this small space as an outlet. A few interesting ideas are presented advocating the liberation of the underpaid youth service class. A quick five minutes to pass the time. MM (PO Box 6639/Grand Rapids, MI 49516)

**COQ #2** 8.5x5.5 free 24pgs.  
Good articles about the internet, commodities within hardcore and 'zines. There are also intriguing personal stories such as being robbed by a woman in your own car. My only complaint is that I wish it was longer. DA (PO Box 6639/Grand Rapids, MI 49516)

**COMMUNITY #1** 8.5x5.5 \$1 10pgs.  
Pretty much a photo journal of some Canadian bands that explains those who are in the pictures and gives a little inside into the local goings on. LO (Neil/2162 Brighton Ave/Victoria, BC/V8S 2E7/Canada)

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**BEDLAM** 8.5x5.5 32p 16pgs.

Well, this is a nice looking 'zine, kinda dark and creepy. What's Bedlam all about? Well, it's all about sixteen pages of badass poetry. Oh man! This would be an okay 'zine without the writing. Sorry. MARK (PO Box 376/R.S.F., CA 91601)



**COMO CACA #5** 8.5x5.5 \$7 26pgs.  
I have absolutely no skills in reading Italian, but this seems to consist of reviews and news with a few dominatrix photos thrown in. LO (R. Chlocchett/Casella Postale 1409/50121 Firenze 7/Italy)

**COW PAT #5** 8.5x5.5 \$3 44pgs.  
Much more reading than I expected from this one. Interviews and commentary with/about Team Dresh, Red Aunts, She's The Boss 'zine, and much more. All of this is loosely structured around this person's tour diary as well. And while no one has successful achieved a totally worth while tour diary, I found myself enjoying this 'zine. LO (Ben/Kingswood Lodge/Swan Bottom/The Lee/Gt. Missenden/Bucks/HP16 44326/England)

**DRAZED CULTIST COALITION #1** 8.5x11 \$1 8pgs.  
Sent in with D.A.C.E.G., it focuses on Krishna stereotypes and attempts to contest some common beliefs (misconceptions?). I tend to like this a little more than the aforementioned 'zine, because it's more concise, yet doesn't quite shove the Krishna teachings down your throat. Interesting, you know, if it like in-terest you... DO (New Vrindaban Rd. #1/Box #319/Moundville, WV 26041)

**DEAFECATION #2** 8.5x5.5 \$1 24pgs.  
An Irish publication with emphasis on the guy's home-town, some politics and a local legend named David Fox. (They really like this guy.) Short interviews with Guy Fugazi and Wormhole, some show/zine reviews, etc. A little sloppy, but not without some high-points, including spotlighting Tibet's situation and some Jesus controversy. DO (Padraic/102 Arden Vale/Tullamore/Co. Offaly/Ireland)

**DECADES OF CONFUSION FEED THE INSECT** 8.5x11 64¢ 8pgs.  
This is a strange journal of poetry and writings with a sad and sarcastic tone. The writers are quite frustrated and definitely pissed. If the phrase "all a man really wants is death" strikes a chord with you, then this is your chance to enter a slightly different realm. BEN (3105 Hamilton St./Philadelphia, PA 19104)

**DEFECATION #3** 8.5x5.5 64¢  
This is about an American boy's Hong Kong school life with all the withers of daily shit, which includes drunk walks through the mall, high school segregation and reviews, amongst other stories. CG (Brendan Sheridan/Amcongong Hong Kong/PSC 464 Box 30/FPO AF 365 22013A)

**ECTOPIA #3** 8.5x5.5 \$1.75 44pgs.  
Comic book style art about religion, censorship, violence and more. There was also an article exposing the rise in comic book censorship since the 50's, as comic books have become wilder and therefore easy prey for the censors. A nice little comic book commentary. LO (George Grinnell/RR1/Rockwood, Ont./N6B 1K5/Canada)

**DWGSHT #6** 8.5x11 \$1.50 40pgs.  
I gotta say, I'm very impressed! This is a newsprint 'zine, not unlike the one you're reading now. There's some interesting and well written columns and articles in a mostly social and political vein. Other contents include a couple of good interviews with Man Afraid and Propagandhi and a short biography of Upton Sinclair, plus 'zine and record reviews and comics. This is an excellent 'zine that I would throw down my hard-earned money for any day! MARK (PO Box 2819/Champaign, IL 61825-2819)

**ENIGMA #3.5/PLEED #7** 8.5x11 32¢ 16pgs.  
Both parts of this 'zine were fairly short. Enigma discussed some issues that are applicable to all of us at some point. Plead talks about some topics of animal rights along with sharing some stories about and briefly questioning the definition of sexual harassment. NM (487 Simini Ln./Indian Harbour Beach, FL 32937)

**ETCH vol.2 #1** 8.5x11 free 32pgs.  
A very well organized music 'zine with a good lookin' layout. This issue features interviews with Esquivel, The Swingin' Utters and Gravitator, along with a couple of articles and a bunch o' music and show reviews. Etch covers a wide variety of music, from punk & hardcore to major label "alternative" stuff. If you like Flipside, then get a hold of this 'zine now. MARK (PO Box 10132/Lansing, MI 48901-0132)

**EXILE #1** 8.5x5.5 \$1 20pgs.  
They said that this 'zine should be perfect for reading while on the toilet and I couldn't agree more. Lots of goofy stuff that is just light enough so you can concentrate while on the toilet. Nothing to striking here, but not bad enough to be recommended as toilet paper. DA (PO Box 25013/Los Angeles, CA 90025)

**FAIR CONNAITRE** 4.25x5.5 50¢ 32pgs.  
At first I felt like this 'zine tends to preach and really talk down to the reader. The importance of music is much gone over, which seemed extremely self-evident. I also had trouble swallowing the victimized white boy stuff which came off as chastising and thoughtless. Gee... fighting "reverse discrimination" is really important. The reprint from Fucktooth about punk was nice, but also a compartmentalizing history lesson. Basically, this 'zine came off as either defensive of hostile while the rest was pompous. J1 (1515 Elisha St./Danville, IL 61832)

**FINKELZINE #1** 8.5x11 \$1 56pgs.  
I've really been putting off reviewing this 'zine, mainly because I haven't finished reading it. Because 13 pages of it have a conversation between six of the editors friends, and I have tried, I just can't get through it all. There are also some reviews and ads, and other typical 'zine stuff. LK (84 Lakeside Rd./Newburgh, NY 12550)

**FIRST CLASS RANK #3** 8.5x11 \$1 14pgs.  
This 'zine can get really pragmatic but I think that's what FCR is trying to portray. Diesel Blitch, the editor, seems very pleased off with everything. No interviews, but she includes her top ten reasons to masturbate. Masturbation is a lovely topic to read about. I love it and I strive to practice it daily. SA (212 Rodaline Ave./Lewes, DE 19958)

**FIST CITY #5** 8.5x5.5 \$1 54pgs.  
Letters, columns, reviews, and such. Your basic 'zine. LO (Daigle/2255 ST. Mathieu #1206/Montreal, PQ/H3H 2J6/Canada)

**FISTS OF FURY #3** 8.5x5.5 \$1 28pgs.  
This "axe fanzine" is done by a 29 year old man with a kid. Its refreshing to see someone who's been around for so long still excited by this scene. He writes about punk (he's happy for Rancid and Green Day's successes) and a lot of straight edge related issues. I don't agree with all that lies within (all drinkers and smokers being losers is a bit harsh), but most is harmless. Cool reprint of a Chain of Strength interview. MM (825 Orchard Ave. #10/Hayward, CA 94544)

**FREE THOUGHT CONCEPTS #8** 8.5x11 free 32pgs.  
While I don't find myself wholeheartedly agreeing with everything

In here, I really like the idea of this magazine. Basically, it's just a bunch of peoples thoughts, whether they be in the form of poetry, book and 'zine reviews, articles, etc. about various topics. This issue highlights abortion, the world wide web, and Bosnia. It serves as a nice break in style from reading other 'zines and appeals to the intellectual, college student part of me more than anything else. LO (PO Box 432/Glen Echo, MD 20812-0432)

**FUCKITTEVILLE** 8.5x11 \$1.50 36pgs.  
When reading a compilation 'zine, one has to keep in mind that the mish mash of personalities is bound to give it a less organized feel than other 'zines. With that said, I can say I found this 'zine quite cool. In these pages, a numerous amount of kids from Fayetteville, AR throw some ideas together. Pieces include political stuff about Mumia, environmentalism, a short history of the scene there, personal thoughts, how cars are evil, and other punk affiliated issues. Really too much to put into one review, but that was what made it interesting. LO (DIY/ARKU 517/University of Arkansas/Fayetteville, AR 72701)

**FROSTBITE #3** 8.5x11 \$1 32pgs.  
I had slightly mixed feelings about Frostbite. On the one hand, it's nice-looking, with a lot of stuff to keep you interested; including interviews with Dahlia Seed, Grade and 2 Line Filter, reviews and anecdotes. But on the other, the layout is a tad boring (as the writer puts it) and some of the little snippets of wisdom are kind of weak. Entertaining. Not bad by any means. DO (129 Keller Ln./Trucksville, PA 18708-1616)

**GIRLWONDER #6** 4.25x11 \$1 24pgs.  
Gracie gets really personal in this open letter to the world about her life. Topics included sexuality, having sex, mental illness and much more. This 'zine really lets you inside the editor's head and heart without letting up. I can really admire that. LO (2424 Carpenter/Hamtrack, MI 48212)

**FAR TOO LONG #2** 8.5x5.5 \$1 20pgs.  
"Just another little 'zine", it claims on the cover. Yeah, it is. An intelligent kid with great morals writes insightful, personal 'articles' with honesty and some wit. An interesting (disturbing?) comic of the results of drinking and womanizing. Good effort, somewhat boring layout. DO (Roni/272 Oxford St./Winnipeg, MB/R3M 3J7/Canada)

**FAR TOO LONG #2.5** 8.5x5.5 \$1 24pgs.  
Far Too Long's half is very similar to F.T.L. #2, but still interesting. The comics are silly, but have anti-conformist and anti-sexist morals. Whatever. He's a good guy. Control focuses on food ... kind of. Actually, Konrad relays a lot of important implications that go along with eating meat, benefits of a vegetarian diet and supplies a few nice recipes. Sorta neat. DO (Konrad/51 Dampay Cree/Winnipeg, MB/R2K 3L7/Canada)

**FASCISM** 8.5x5.5 \$2 44pgs.  
Alright, now who can guess the focus of this 'zine? Good! That's right! Everything you've ever wanted to know about fascist aspects of the American government, but were afraid to ask about. Bush, a Nazi sympathizer? Not our dear President! Super-political and jam-packed with information, so you'll either find this interesting or extremely boring. I found it to be pretty cool myself. DO (PO Box 561/St. Petersburg, FL 33731-5611)

**59** 8.5x5.5 \$1 52pgs.  
It's kind of exciting to get to read 'zines from people I know, but haven't really met. Thankfully, 59 did not disappoint me. Highlights include a paper on the FBI and the Black Panthers and some poetry. It is a lot of text that doesn't have any pictures, so be prepared to read. LO (14 Sutton Pl. S. #14D/New York, NY 10022-3071)

**FAIRY BUTTERFLY GIRL #1** 8.5x5.5 \$1 22pgs.  
Extremely personal writing that draws you in and makes you feel. Real stories about people and experiences in a college dorm, as well as a true story of being raped. Depressing, very emotional and very real. MARK (PO Box 8446/Austin, TX 78713-8446)

## 'Zine Reviews

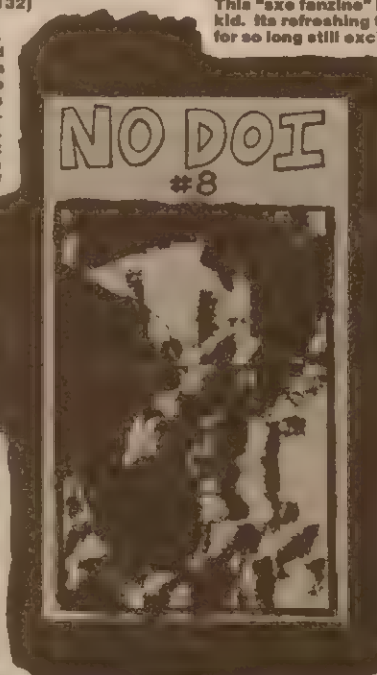
**DESTROY BABYLON #3** 8.5x11 \$2 80pgs.  
I tried, I honestly tried to read this one all the way through without getting to anxious to just criticize all the lame headline bullshit. Oops, there I go. I mean, this person wants to have some kind of "commune where Hardliners could train and live". Creepy. Anyway, for all you warriors out there, there are stories about how two people got into headline, a headline kid that was killed by a drunk driver, pornography, more about vegan weight lifting and interviews Rald, Tallman and Rodney Coronado. It was actually interesting reading the Rald interview because the guy was headline (at that point) but critical of it. The Coronado interview was a lot like the one in H&C #9, but it has a whole different connotation in this 'zine. If nothing else, the editor of this 'zine takes the time to make things look good. LO (PO Box 40841/Cincinnati, OH 45240)

**DILIRIUM #2** 8.5x11 \$1 16pgs.  
Not very interesting. Way too many reviews for a 'zine this size. Other than that there's a little bit of writing and quite a few advertisements. It's pretty poorly copied and didn't hold my interest any better than a donut-hole does water. MM (8355 SW 187 St./Miami, FL 33157)

**DO ALL COWS EAT GRASS?** 5.5x8.5 \$1.98 40pgs.  
A heavy Krishna influence going on here. I can agree on a few points here and there, but it's just too heavy for my feeble mind and even more for my feeble faith. Poor quality layout with emphasis on xerox. Straight edge isn't the "be all end all." Neither is VEGatarianism or Hardline or emo. What is? Well, I guess you know my answer... I hope your answer's not "my 'zine." Sorry. DO (RD1 Box 315/Moundville, WV 26041)

**EARTHQUAKE #44-46** 8.5x6 \$2 32pgs.  
Earthquake is a French informational music 'zine that covers stuff from bigger and smaller sources and does a good job (apparently) of it. I'd like to get a French person in here some day to tell what exactly is in this thing and what they thought of it. LO (Leca Fred/Le Ménil/88160 Le Thillot/France)

**EVEN THE SCORE #4** 8.5x11 \$2 50pgs.  
Professional layout with a shitload of interviews with the likes of Strife, Mouthpiece, Acme, and Failing Down. While some of the writing in here didn't appeal to me, I was amused how this issue can make you into a gun toting, pipe bomb makin' vampire. DA (22 W. Bryan Suite 218/Savannah, GA 31401)





**GIZZARD GAZETTE #10** 8.5x5.5 32p 26pgs. When I opened this 'zine I didn't expect comic book material. The first adventure was about three heroes, a chicken eating beetle and some rats. I didn't see any type of plot, just an endless absorption of silly creatures and things. The second comic narrative was about bibots (yes, robots with breasts and penises) captured by crabs or something. I'm sure the other chronicles are more exciting. SA (1821 Brook St./Tallahassee, FL 32310)

**GOING TO HELL WITH GASOLINE DRAWERS ON #2** 8.5x5.5 31 36pgs. Being the product of multiple writers who lack any common theme or focus, this is a strange juxtaposition of short sighted juvenile rants and sincere heart-felt emotion. All of the writing is well done, keeping the reader interested from start to finish, which is more than I can say for most 'zines. Keep it up! QP (PO Box 91681/Lakeland, FL 33804-1681)

**GOOBIE THE 13TH #1** 8.5x5.5 32p 16pgs. What can I say about Goobie that you couldn't guess from the title? Take a bunch of wacky stories, such as a Penis fight, a Deadguy interview and instruction on how to play craps, throw them into a blender, set it on wild, and in three minutes you'll have Goobie. LO (PO Box 1232/Litchfield, CT 06759)

**GROUT** 8.5x5.5 \$1 52pgs. I really did like this 'zine. It got kind of sloppy, but actually that is one of the main reasons why I enjoyed it. (I'm not usually fond of sloppy 'zines but this one had character) It kept me moving along by its feelings, emotions and ideologies on life. It's strange, after I read Grout, I strolled into a bathroom stall which was covered with the word grout used in different contexts: the GROUTest show on Earth or Oscar the GROUT. Weird. Could be some kind of Grout following? SA (26 Queens Ct./Wilmington, NC 28405)

**GULLIBLE #007** 4.25x5.5 \$1 96pgs. There is nothing worse than a not being interested in something that is 96 handwritten pages long. I tried to concentrate, but the personal anecdotes in here just did not keep me focused on the task at hand. 'Zines of this variety are really hit or miss depending on the person, this one missed. LO (PO Box 4909/Richmond, VA 23220)

**HAULING SNOW #2** 8.5x5.5 free 24pgs. From the Great White North comes Hauling Snow. Britta gives "swift kicks in the head" to virtual reality and the cartoon strip Cathy among other things. There's also some record reviews and some

words of wisdom. Not bad! MARK (Britta West/180 Westmorland St. #1/Fredrickton, NB/E3B 3L7/Canada)

**HOMOSUCKER YOU'RE BEING HUSTLED** 8.5x5.5 50p 26pgs. Teeny-tiny arty 'zine. Self-explaining pieces and groovy layouts. It's beautiful on the outside and the writing isn't bad either. LO (46 Fontenay Circle/Little Rock, AR 72211)

**HUMBQU VOLUNTEER #4 & 5** 8.5x11 \$1 32pgs. A very serious effort here with good columns and interviews. The Coleman interview was interesting, though the Teen Generate interview is much more music oriented and a little duller. The Citizen Fish interview is short but detailed, like the Kebullition interview which is more politically and hardcore oriented, while Citizen Fish tell a lot of funny stories. Man Or Astronaut? is pretty hilarious, but I really liked the extensive Keith McHenry interview the most. There is also a Boston scene report and a hell of a lot more. My only complaint is that xeroxing flyers onto page to seem political is a little silly. JI (2918 Durango Ct./College Station, TX 77845)

**ICONOGRAPHY #7** 4.25x7 \$1 24pgs. This is one of the few 'zines that I have enjoyed every time I've read it. Maybe that is due to the fact that I tend to wait till I'm in the right mood to read certain kinds, though. Either way, this 'zine is pleasant. Issue seven focuses mainly on impressions he has gotten from various cities and the whole stream of consciousness writing that comes with that sort of stuff. A little bit on revolution and school as well. LO (PO Box 294/Fayetteville, AR 72702)

**IDEAL SOLUTION #1** 8.5x11 \$1 30pgs. This first try comes complete with Jawbox and Chickpea interviews, an article on censorship, and Ian Svenonious's telephone number. It was a little bogged down with ads but tried to do its best to persevere. I would suggest a better copy job and a little more it me spent with the layout to give it a more polished charm. LO (PO Box 5002/Cary, NC 27512)

**I DEFY #3** 8.5x7 \$1 50pgs. I must say this was excellent reading. Frankly, the writings themselves were enough. The eye catchers were the short, positive outlook on life, our allegiance to the American dream, and press censorship. Three interviews with Autumn, Standpoint, and Adventures in Immortality. That's it. SA (721 Cortles Ave./West Allenhurst, NJ 07711)

**I HATE YOU #5/BLACK CLOUD OF DOOM #4** 7x4.25 64p 52pgs. I have to say that I Hate You is one of the best new 'zines (new to me anyway) that I read this issue. Very personal and also very well done. Black Cloud of Doom has interviews with the Fantastica and Lack of Interest, and some stuff about Japanese Animation. LK (30 Columbus Ave./Edison, NJ 08817)

**INFINITE #1** 8.5x5.5 \$1 24pgs. Wow, all the way from Australia. Inside you will find short personal pieces, and also an article on Aboriginal education. Pleasant. LK (Tim Hillier/29 Norma Cres./Knoxfield, Vic/Australia/3180)

**INFOHAZARD** 8.5x5.5 \$1.32 28pgs. Some good reading here. Lots of stuff on sex and gender, there's also some things on religion and relationships. Comes across as a fairly personal 'zine with lots of info and attitude. Good job! MARK (PO Box 1325/Stockton, CA 95201)

**IN GOD WE RUST #3** 8.5x11 \$2 48pgs. Sharp lookin' 'zine we got here. Real professional-like, with lots of computer generated layouts. This issue contains interviews with Ian MacKaye, Shift, and Quilt, as well as a bunch of nice MC band photos, reviews, and other hardcore tidbits. My favorite article was the one about indie vs. majors, where they talked to major label executives and band members. I wasn't too into any of the bands in Rust, but if you enjoy axe hardcore, then you should check it out. MARK (PO Box 2293/Seattle, WA 98111-2293)

**IN GRAINED #1** 8.5x5.5 \$1 28pgs. It started out with some poetry, then moved into this crazy cutout xerox thing, then back into poetry. The writing was good but with a better layout, I would like this 'zine much more. LO (5731 Jackwood/Houston, TX 77096)

**IN MEDIAS RES #6** 8.5x11 \$1 8pgs. Amidst the hell that has happened in the former Yugoslavia, it is cool to see a scene and a 'zine happening in Croatia. This 'zine has political pieces, reviews and interviews with Fercamocabra, Total Control and Noise Slaughter. Although it doesn't have many pages, its font is small and it is jammed packed. DA (Marko Strpic/Rakvaia 3/10000 Zagreb/Croatia/Europe)

**IN MEINEM ZIMMER** 8.5x6 \$2 24pgs. Don't let the name confuse you, this 'zine is entirely in Italian. The note said the contents included interviews with Opposite Force and Bugiard, also with some thoughts on record collecting, feminism and some poetry. LO (Alessandro Onori/Via Velo 64/04100 Latina/Italy)

**IRA PROPAGANDA** 8.5x5.5 free 20pgs. A quick read; articles about the Irish Republican Army, an interview with Against All Authority, a story about a closed headwound injury, stuff on Yank Girl and some cool Bukowski reprints. MARK (2501 Rock Island Rd./110/Margate, FL 33063)

**JAWK SMASHZINE** 8.5x5.5 \$2 40pgs. I know the kid that does this 'zine and can relate to the humor he's trying (I hope he was trying) relay to the reader. There's a long piece on Jeff's favorite topic, atheism. Other than that there are quite a few photos, a few of which I think he got off the Internet. I'm not quite sure why he put in a 2 year old Snapcase rider with the words "fuck rockstars" superimposed over it and also included a STRIFE centerfold. An Encyclopedia of Direct Action also lies within. Entertaining to say the least. Holdstrong Jawk. MM (5145 N Bridges Dr./Alpharetta, GA 30245)

**JUDGE PARKER'S PENN #1** 8.5x5.5 \$1 20pgs. This Arkansas 'zine has a very high school feel to it. The high point of this 'zine, is a well researched article on all the crazy KKK shit going on in Arkansas. I felt really embarrassed for the guy who wrote the "open letter to Rancid", apparently he's worried that they might have sold out. Hmm. There's also comics and a goofy thing on pornography. MARK (PO Box 10762/Fort Smith, AR 72917-0762)

**JUST US #5** 8.5x11 \$1 24pgs. This 'zine is pretty straightforward with its ethically/politically driven narratives and essays. This seems to be coming from a group that is highly concerned about our current state of affairs or at least pissed off enough to scream about it. I guess that's cool. I wouldn't send out for this, but you might. To the Just Us staff: We ALL live pathetic lives; some of us just enjoy ours more. SR (PO Box 731/Concordville, PA 19337)

**KIDDIE KRASH #1** 8.5x5.5 free 14pgs. Please, learn how to make one sided copies into two sided copies before you go through all the trouble of stapling every odd page together. The writing was definitely trying to do some good, but I just wish this person would have taken more time with it. LO (1479 Corr Cove/Memphis, TN 38104)

**LAST ONE #4** 8x6 \$1 28pgs. Every ounce of paper is covered with some sort of picture or writing, which made it a little difficult to read. The innards are mostly column type writings and comics. This 'zine is meant to help raise funds for the Fuck Face 7" you can get from the same address. LO (5404 E Courtland Blvd./#282/Flagstaff, AZ 86004)

**LIE BULL #5** 8.5x211 \$1.25 17pgs. Great fucking 'zine! Oops, wrong review. This is a waste of paper. Actually that's a bit overboard. I didn't enjoy this at all, though. The layout is horrible and the writing includes a few rants and a lot of heroin use praising. You're taking your chances with this one. MM (PO Box 62/Gilbertville, PA 19525)

**LIE FOR A LIE #3/BLUE ROSES #1** 8.5x5.5 \$1 44pgs. Blue Roses #5 happens to be her last issue, basically about girl love. Enclosed is a little story with narrations about a lost love and a three dream analyses (all happening to be about girls). Sweet. Lie for a Lie is straightforward. An interview with Megan Gerkow, an inspiring spoken word individual, and a criticism on the fashion statement of some kids today. SA (PO Box 40674/Portland, OR 97240)

**LOCALISM** 8.5x11 free 4pgs. This is a newsletter put together by a group of people in Ventura/Oxnard, but it doesn't really

have any news in it. Just a couple pictures and show flyers. LK (PO Box 6326/Oxnard, CA 93031-6326)

**LOOK THE OTHER WAY #3** 8.5x11 \$1 26pgs. A lot of interviews: Render Useless, Horace Pinker, Breakwater and The Jack Trippers. I like the poems scattered throughout the 'zine, although they were a bit hard to read. Oh, 'zine and record reviews, too. MM (Greg Pratt/2290 Bradford Ave./Sidney, BC/V8L 2E1/Canada)

**LOSING PROPOSITION #2** 8.5x11 \$2 52pgs. The editorial sections of Losing Proposition are taken up by some environmental news, a defense of Christianity and some info on the Holland scene. The rest is ads, reviews and interviews. The weird thing was that all of the interviews are with only one person from each band. So it went Ian from Fugazi, Kim from Jawbox, Kevin from Farside. Ass from the Doughnuts, and you can follow the pattern for Cross Section, Copper and Converge. Weird, but not bad. LO (2115 15th St./Troy, NY 12100)

**LO SPACCIO** 8.5x11 \$2 20pgs. Totally in Italian with a piece on Grass and lots of reviews. LO (Daniela Seglie/Vicolo Costabel N° 6/10065 San Germano Chisone/Italy)

**LPR** 8.5x5.5 32p 6pgs. Hmm... not much to it. A show review, something that vaguely resembles an interview and a piece about a radio station. MARK (745 Forest Dr./Barrington, IL 60010-4134)

**LUNCH HOUR JAM SESSIONS #1** 8.5x5.5 free 44pgs. This is a fun 'zine containing interviews with Citizen Fish and Bender (UK), as well as punk rock commentary and critique and personal stories. I had a good time reading it and even a few laughs along the way. It's free and a cool way to find out what a bunch of kids are up to in Jacksonville, FL so why not? BEN (1715 Hodges Blvd. Apt. 307/Jacksonville, FL 32224)

**MARKED FOR LIFE #1** 8.5x5.5 free 24pgs. A few short columns, Flatus interview, and lots of reviews. It comes from an entirely different perspective on hardcore as Mac does, so if you hate us you might like this. LO (35 Harriet St./West Orange, NJ 07093)



**MEAGAINSTBRICK 8.5x5.5 75¢ 20pgs.**

It's honest and sincere as Julie says this is. A cancer-stricken (although that always sounds as though the person is sickly and weak, which she definitely is not) young lady with touching and inspiring rantings and ravings. Most moving when listening to Cerberus Shoal or Still Life. Worth it. DO (4732 Autumn Ln./Cleveland, OH 44144)

**MEAN BEAUTIES OF THE NIGHT 8.5x5.5 50¢ 12pgs.**

Quirky stories and commentary with a few philosophical quotes. Not too bad but its short. But, then again, maybe less is more? CQ (Rob Blakely/1505 Grand Blvd./LOH 3E4/Oakville, Ont./Canada)

**MEAN DAY #5 8.5x5.5 \$1 32pgs.**

This is a simple but decent 'zine from Canada. There are a few columns, some ally comics and other youthful punk writing, mostly personal but at times political. Sure a lot of this pretty naive but this is a good effort from some people doing something positive for their scene. MARK (Julia/5 John St. #305/Oakville, Ont./L6K 3T1/Canada)

**METAL CURSE #9 8.5x11 \$3 40pgs.**

This magazine contains nine short interviews and almost 600 reviews, and that's all I mean, that's a lot ... but there is nothing else. I guess that is why its called *Metal Curse*, once you buy it you are damned to read reviews for the rest of your meaningless existence. I think this could be a helpful resource if you need a guide to help you navigate the world of underground metal. BEN (PO Box 302/Eikhart, IN 46315-0302)

**MINDWRECK #3 8.5x5.5 \$1 24pgs.**

A little poetry, some personal opinion pieces and photos from this internet crazy kid. Write for more info about his web page. LO (3700 S. 33rd/Lincoln, NE 68504)

**MOLASSES GRAVE #1 8.5x5.5 84¢ 24pgs.**

The ad for the Rancid mohawk kit is REALLY funny. Good stories/commentary, but in the words of the zine "reviews don't mean shit, but we do 'em anyway." CQ (PO Box 992/Starkville, MS 39759)

**MY DREAMS WILL NEVER COME TRUE #2 8.5x 5.5 32¢ 20pgs.**

Why did this have to be so short? Another excellent 'emo' zine that touched the heart. Fun reading. Lucid writing. A genuine piece, I would like to check out the first issue. And Dan, sometimes dreams do come true. SA (9064 Cantershire Ave./Bremerton, WA 98311)

**NEBULA #3/ATTACHMENT THEORY**

#1 8.5x5.5 \$1 24pgs.  
A short personal

'zine. Thoughts on homelessness, religion, abuse, Food Not Bombs, and pornography. It's done nicely, especially the artwork in *Nebula*. LK (856 Mellowood Ave./Orlando, FL 32825)

**NEW BRAND #12 8.5x11 32¢ 22pgs.**

This issue happens to be the special pictorial one. And if you didn't know already (which you probably didn't) it is a mix of trixter biting, street skating, and music reviews. The freestyle bike contest was visually interesting. Even for someone like me who can't wheelie for shit, I still was very pleased to flip through this. I've got to say cool pictures man. SA (PO Box 184/Vinton, VA 24179)

**NO DOI #8 8.5x5.5 \$1 40pgs.**

There was one thing in here that you wouldn't find in the normal 'zine. Namely, an article by a kid my age who was born in Viet Nam and his experiences with his family's hardships. His English wasn't very good, but the point got across all the same. The rest of it was a little more typical: pieces on female hygiene, a tour diary, police brutality and the like. A little wacky and a little serious with some French kissing on the cover. LO (PO Box 80111/Lincoln, NE 68501-0111)

**NO SCENE ZINE #7 8.5x11 84¢ 4pgs.**

Appears as if this 'zine has lost its focus. It was originally an attempt to represent the Lincoln, NE scene, but now it's just a poor conglomeration of minimal information and an interview with a graffiti kid. MM (1117 'W' Apt. D/Lincoln, NE 68500)

**NOTHING LEFT #3 8.5x11 \$2 52pgs.**

This is a mostly sex type of 'zine with a bland computer layout that didn't grab me at all. In this issue we find interviews with Vision Of Disorder (who seem like a bunch of macho jerks) and Tilt. Other stuff includes: 'zine and music reviews, band photos, a Richmond scene report and a road trip story in which the writer tells about how he got ripped off by some guy who happened to be black and now he knows why some white people are prejudiced against black people. You think if he had been ripped off by a woman would he attempt to justify sexism? Duh. MARK (PO Box 11315/Costa Mesa, CA 92627)

**NULL BOCK #2 8.5x6 \$1 20pgs.**

The layout of this 'zine was a little wacky because 'zine reviews were sort of stuck in anywhere there was a blank piece of space. I mean around corners and in margins. Aside from that, the rest of the 'zine went pretty smoothly. Most of it is written in English, though some pieces are in German as well. That was sort of a highlight for me because I could test my German skills. Anyway, the 'zine tackles topics such as personal freedom, animal rights and the like. Nicht so schlecht. LO (Michael Grut/Stiegel Bauerstr. 21/4020 Linz/Austria)

**NUMBER TWO #7 8.5x11 \$2 118pgs.**

This definitely reminds me of *MRR*. Interviews with Boys Life, Rye, Dahlia Seed, Garden Variety, Karp and Small (to name a few). Plus tons of reviews. This is truly a music oriented 'zine and if you like these bands you'll be pleased. DA (PO Box 1764/New York, NY 10009)

**ODDBALL #1 8.5x11 \$2.25 44pgs.**

Way too many interviews, but if you like that, here you go. As for the essay, or should I say articles? I thought I was reading the *National Inquirer*. The aesthetics of the 'zine outweigh the qualities of its contents. MH (Dave/18 Norwood Rd./Tiverton, Devon/EX16 6SD/England)

**OLD MAN CHRONICLES #3 8.5x11 \$7 12pgs.**

Begins with a good piece on America's declining education system. Besides that column, there are decent Vandalis and DFL interviews, reviews and a cool piece on traveling. MM (1062 South Ave./Rochester, NY 14620)

**OPENLY HOSTILE 8.5x11 \$1 28pgs.**

This first effort had both good and bad points. I could tell there was an attempt to make everything look really clear, which is something most 'zines stumble upon. However, I found myself totally disinterested in reading show reviews that were stuck in between photographs. I would like to see a little more opinionated writing from this person, instead of similes about shows I never saw, etc. Though I think this 'zine is off on the right foot. LO (706 Fister St./N. Andover, MA 01845)

**Anxiety Closet**

Issue #7



Interviews with:  
Chokehold, Quicksand, Blindfold,  
Shelter, Kite Flying Free

**OPEN PHISTED #3**

4.25x5.5 \$1 32pgs.

The computerized layout makes it look cool, but this 'zine suffers from the common drawback. There is so much computer stuff going on, it is hard to read, especially because it is so small. Nevertheless, the pieces that didn't go into four point font (such as animal rights, Judaism, unity, and more) were interesting. Overall, not bad. LO (2424 Carpenter/Hamtrick, MI 48212)

**OTAKU 5.5x4.25 \$1 60pgs.**

Lengthy personal 'zine from a sincere Canadian lad full of questions about himself and the world around him. I couldn't help but smile at his youthful idealism. Inspirational. GP (Jeff Miller/114 Canter Blvd/Nepean, Ont./K2G 2M7/Canada)

**OUTBACK #16 8.5x11 \$2 56pgs.**

Your basic, bigger scale music magazine. This one has Legwagon, Game Face, and Deadguy as its main attractions. Lots of ads. LO (PO Box 780132/Orlando, FL 32828)

**OUTPUNK #5 8.5x5.5 \$2 64pgs.**

I hadn't seen an issue of Outpunk in a while and was interested to see what it was like nowadays. For those of you who can't guess, Outpunk is a strictly homocore 'zine. This issue interviewed Donna Drasch, Terence Smith, Pedro Serrano, and Mouthful, as well as pieces about safe gay/lesbian sex and other homocore related topics. Though part of me wanted a little more from Outpunk, it does an honest job of reporting on issues and people not usually dealt with. Plus, it looks good. LO (PO Box 170601/San Francisco, CA 94117)

**PARADIGM #4 8.5x11 \$1 24pgs.**

This is a very run of the mill 'emo looking 'zine. It's three hole punched along the left side and each hole has a piece of yarn running through it. That gets a B- for effort, at least! Personal writings accompanied by a couple reviews, photos, tidbits and a VSS interview. A little greater effort or organization could improve this to something that I might enjoy looking at. Of course the material covered within isn't exactly my cup of tea, but that's not so much the editors fault; we just have dissimilar interests. MM (686 Ramblewood Dr./Wilmington, NC 28405)

**PASSIVE RETAINER #2**

8.5x5.5 \$2 40pgs.

Okay, we got some columns, we got some reviews, we got some interviews with J Church and Gus. We also got a bunch of assorted writing that ain't half bad. Some stuff on punk going mainstream, a fun article about food and a wacky story about Sex, Love & Money. Cool! MARK (2518 Milnes Pl./Wilmington, NC 28403)

**PERSONS UNKNOWN #2 8.5x6 \$2 64pgs.**

Here we have a 'zine coming out of Luxembourg that is written mostly in English. Lots of band interviews, with such bands as Ol Pollol, D'Rolzbowen, Glue and more. There is also a good article on domestic violence and a very interesting and informative article on the female beauty myth. This issue also comes with a free poster. MARK (Michele Marnach/50, Rue de la Liberation/4210 Esch/Alzette/Luxembourg)

**PLAQUE #3 8.5x11 \$1 32pgs.**

Interviews with Waileye and the Quadraphonic Sounds of the Micie, a how-to guide of sorts for Minnesota, and a piece on Mumia. LO (855 Pilgrim/Birmingham, MI 48009-4616)

**PLAYDOH #2 8.5x5.5 \$1.84 48pgs.**

Well, I guess this is really, basically, your average fanzine. It's cooler than sittin' around reading The Family Circus, but not as cool as, maybe, tofu scrambler. It's got too many show reviews in my eyes, but mixes personal stuff with pictures and other stuff nicely. Blake Jawbreaker seems like a good guy. You can read about him here. DO (PO Box 3/Manomet, MA 02345)

**POTLUCK 4.25x5.5 60¢ 24pgs.**

Completely charming appearance, this 'zine is full of creative writing that knocked me out of my chair and into Matthew's world of beauty, metaphor and sorrow. This is an 'emo' 'zine. If you would reject this 'zine only on the category, then you are denying yourself some truly amazing writing. This has to be one of my all time favorites. JI (PO Box 251304/Little Rock, AR 72225)

**PRETTY BOY FLOYD #1 8.5x5.5 32¢ 36pgs.**

Sloppy, sloppy, sloppy, but charming nonetheless. This kid (I'd guess he's in his late teens) has godawful handwriting, a crush on Wynona Rider and somewhat cynical view of life, yet this still captures my interest. Not for those who want a professionally done, well thought (and laid) out zine, but something kooky and honest. Actually it only costs one stamp, but too heavy for that to cover postage costs. DO (195 Old Green Bay Rd./Hubbard Woods, IL 60093)

**PUNK #2/SEPTIK 3x3.5 \$2 128pgs.**

Shoot! This is a tiny (but thick!) little 'zine. Very out of Plenty to read. Punk is filled with sharp lookin' comics and a bunch of music and 'zine reviews, interviews with I-Spy, Season To Risk and others, there's also a preview of Septik Skatexine which contains skate-oriented comics and an article on tagging. If you love comics, music, skateboarding and hate the USA, then order this 'zine now (have a microscope ready, cuz there is some damn small print in this lil' zine). MARK (PO Box 1114/Frazier Park, CA 93225)

**PUNK-OPOLY #1 8.5x5.5 \$1 28pgs.**

This is everything I love and everything I hate about 'zines. It is someone taking the time to express their opinions through columns (punk rock, Ben Weasel) and reviews. However, it looks as if the editor spent less than 5 minutes throwing this together before he took his copy card to kinko's and printed 5 zines (1 for us, 1 for MRR and 3 for his friends). With more time and effort on the aesthetics (yeah, they do matter) I would look forward to this 'zine rather than look at it being recycled. MM (PO Box 36/Saratoga Springs, NY 12866)

**PUNK PLANET #12 8.5x11 \$2 108pgs.**

Be still my beating heart! I actually found something cool in Punk Planet. There's a first for everything, and this time it was because of the Aaron Cometbus interview. It's no wonder over 5,000 read Cometbus. Let's hope this is the beginning of a trend for PP and not just a fluke. This issue also features the regular columnists and reviews, interviews with Cub and Squirtgun and pieces on UFO's, film and the Internet. There's a Falling Sickness/Nobody's Split Flexi, too. LO (PO Box 1711/Hoboken, NJ 07030-9998)

**RED FLIPPER #3 8.5x5.5 50¢ 16pgs.**

Calling all riot girls. A nice short 'zine for y'all to pick up. Containing excerpts of what beauty really is, feminism, an interview with Carol Strick and a piece on Loretta Goins. (Who is an abused victim in jail and the interview is a da bomb.) There is other writings as well. SA (521 S. Park Ave. Apt. #6/Orlando, FL 34187)



**RAGE #9** 8.5x11 64¢ 16pgs.  
This is a 'zine put out by ETS, which is Rapid City, SD's feminist action group. Lots of personal type writing and poetry as well as articles on women's health, sex and AIDS and other related topics. Lots of emotion and information to be found in these pages, well worth looking into. MARK (PO Box 2962/Rapid City, SD 57709-2962)

**RIOT ORRL REVIEW** 8.5x11 50¢ 6pgs.  
This is an information source that lists bands, 'zines, comics and more all done by or for women. If you are looking for things along those lines, the you should check this out. It definitely has a lot of information. LO (922 NE 17th St./Cape Coral, FL 33909)

**RIPPING THRASH #11/HELL & DAMNATION** 8.5x5.5 \$4 60pgs.  
This is a split 'zine from England. Ripping Thrash contains interviews with Das Kluwn, Chaotic End, Apocalyptic Babes, and the Brazilian HC band Acao Directa. There's also a scene report from South Africa and a ton of music reviews. Hell & Damnation has interviews with Pink Flamingos and Suffer along with stuff on tattooing, a history of the band Disorder and other crusty punk stuff. Lots to read, but the copy job makes it difficult at times. MARK (Steve/PO Box 152/Burton On Trent/Staffs/DE14 1XX/England)

**RISE AGAIN** 8.5x5.5 64¢ 36pgs.  
A cut and paste compilation 'zine comprised entirely of 'zine jokes. But then, I tend to get bored with this stuff pretty fast. LO (PO Box 82026/Columbus, OH 43202)

**ROCK CANDY #5** 8.5x5.5 \$1 40pgs.  
Since I read Rock Candy for the first time, it has definitely turned into one of my favorite 'zines. Marie writes extremely emotionally and honestly, and she pulls it off very well. I would recommend that everyone get this 'zine. This issue has thoughts on rape (she is amazingly honest), why she is a high school drop out, and much more. LK (717 Davis St./Kalamazoo, MI 49007)

**ROOTBEER #3** 4x5 \$1 72pgs.  
Thoughts, music, photography, art, truth and stories all very well done & aesthetically pleasing. The layout is very good, pinches changes y chivos. CQ (1442 W. Neosho Pl./Tucson, AZ 85704)

**SCHTUFF #5** 8.5x11 \$1 40pgs.  
There's nothing like reading a fulfilling 'zine knowing that they are giving it their all. You can tell Schtuff backs that 100% through all the articles, editorials, and such. And for all you rookies slaving away at your first 'zine there's a 'zine-help section from the crew at Scrape fanzine. Interviews with Pennywise, Facepuller, & Scrape 'zine, a Malefaction tour diary that went off, and some profound reviews filled most of the pages. Yet the one factor that made this 'zine that much better was the AIDS article. Yeah, that shit got intense. I'll let

**SLOW RIDE #1** 8.5x7 \$1 44pgs.  
So, I don't agree with their tastes in music, but I do enjoy their humor. Tons of silly, fucked-up interviews with metal bands and a journal of their cross-country venture are the highlights. Although their reviews are no good (in this emo boy's opinion). Well, can't win 'em all. Funny. Hahahaha. DO (11902 Lanner Pl./Laurel, MD 20708)

**SLUG AND LETTUCE #42** news free 8pgs.  
Reviews, lots of classifieds and some ads are the only thing filling these pages aside from Christine's thoughts at the very beginning. Quite possibly the shortest issue of this I have ever seen, but there was a weird rush that went on. Normally, this one has a lot more to chew on. LO (PO Box 2067/Peter Stuy. Stn./New York, NY 10009-8914)

**SLUMBER PARTY GAMES** 4.25x5.5 \$1 32pgs.  
At this point, I wouldn't be surprised if Basil had stock in Kinkos, since he does so much stuff there. This 'zine is a mix of Basil, Witknee Allen, and Marie Rock Candy all put together in one evening. As if the title wasn't self-evident enough. All of their writings are very introspective and arty, as you can probably guess. LO (1210 Gregory Place/Downers Grove, IL 60515)

**SMALL ENGINE REPAIR CLUB #1** 8.5x11 22pgs.  
Overall good read. The interviews with Lifetime and Samiam cover the basics plus some insights into band members' thoughts, current activities, meetings with Cindy Crawford, etc. Serge from Samiam states, "I've always been like an outsider for every kind of group... equally as much [in] punk rock." I liked that. Funny horoscopes. If you like the aforementioned bands, you'll enjoy this 'zine. SR (PO Box 112/Mock Tavern, NY 12575)

**SMALL PART OF SOMETHING GREATER #2** 8.5x5.5 \$1 24pgs.  
This 'zine has a strong animal rights theme throughout most of its pages. Stories about Thanksgiving, vivisection and love make it nothing new, but nothing bad either. So if this is the small part, I want to see what's greater. DA (10642 NE 148th St./Bothell, WA 98011)

**SOCIAL SKILLS #2** 8.5x11 \$1.50 32pgs.  
Hell of a lot to read here: interviews with Scott Selbin of Bloodlink, Suzanne Vesmet from Groundwork, plus interesting personal stuff about work, childhood memories and my favorite: exploring an abandoned insane asylum! My only suggestion would be to half

**SOLIDARITY #3** 8.5x8 \$1 40pgs.  
Floating between the worlds of recycled clip art and hemp flyers, the political articles in Solidarity find their niche. The editors have used their final issue to educate people and call them into action. I enjoyed the piece about true anarchy the most. There is an interview with Citizen Fish, too. LO (PO Box 720418/Olando, FL 32872)

**SOUL DOUBT #8** 8.5x11 \$1.50 82pgs.  
Interviews with Damnation AD, The Queers, Culture and Adventures in Immortality. A lot of good essays, some of them really funny. A detailed interview with the vegan/direct action group Natural Order. I like this one. HW (PO Box 15153/Gainesville, FL 32604)

**STANDARD DEVIATION #2** 8.5x11 \$1 32pgs.  
Thrown in amidst the numerous record reviews are commentary pieces that are a lot like headers for the next thing to be reviewed. One talks about the new hardcore sound and another about promos. Another aspect not quite as directly correlated to rock 'n' roll was the piece on Generation X. Yeah, I'm sick of it, too. LO (295 Wyant Rd/Akron, OH 44313)

**STILL BELIEVE #1** 8.5x11 \$2 28pgs.  
Between the CIV and the Strife interviews, I searched for something I actually wanted to read. This 'zine is full of complaints about love, ex-girlfriends and society; all with a subtle hint of depression. Not my cup of tea. It sounds like these kids have had that Unbroken CD on repeat for too long. DA/LO (714 Carbon St. #8/Syracuse, NY 13208)

**SPAGNETTI BOMBER AND CAUCHING #11** 8.5x5.5 \$1 32pgs.  
The comic in the beginning started this 'zine off on a good note, but it soon went down after reading the booger poems. Other aspects of this wacky 'zine were the Missoula scene reports, reviews, two question interview with Rev. Norb, and being a geek. The geek piece sort of redeemed this one in my eyes, though. LO (1903 S. 4th W./Missoula, MT 59801)

**STRIFE #1** 8.5x5.5 50¢ 26pgs.  
This is a great, all political 'zine from Alabama with articles on the CIA, The Christian Coalition, herbal medicine, the war on drugs and more. Good stuff, angry and informative. Right on! MARK (PO Box 660881/Birmingham, AL 35268)

**SUBTERRANEAN IDEALS #2** 8.5x5.5 \$1.01 20pgs.  
Uh oh. Looks like someone needs to work on their penmanship. Man, this is sloppy as heck! From what I can see this has some show and 'zine reviews and angry punk teen writing, all of it sloppy and hard to read. MARK (Matt/283 George St./Fredericton, NB/E3B 1J4/Canada)

## Reviews

## 'Zine

find out about Dr. Strecker yourself. On the whole, this 'zine is a fine piece of work. Keep it up, Jason. SA (Jason Schreurs/7110 Westminster St./Powell River, BC/V8A 1C6/Canada)

**SHANGAI SURPRISE #3** 8.5x5.5 32¢ 24pgs.  
Don't you love road trips. I fuckin' love 'em. Getting away from the same ol' same ol'. Well here's a short little fanzine just on that. Shanghai Surprise travels from coast to coast and back again, all edited into a 29 day diary. Bare knuckle boxing, sleeping, eating and I even think shitting, and more. SA (PO Box 572/Sacramento, CA 95812-0572)

**SHAT UPON** 8.5x5.5 \$1.64 32pgs.  
I really enjoyed this 'zine, especially the rant on vegetarianism and hypocrisy, very sarcastic and opinionated, there's also a Missoula scene report, MRR columnist reviews and a true Scandinavian sex story. All in all an amusing read that's bound to offend some people. MARK (PO Box 9081/Missoula, MT 59802)

**SHIFTING GEARS #1** 4.25x11 \$1 20pgs.  
Anecdotes, some info on Canadian punks stuff, reviews and recipes are basically the only thing churning these gears. Not bad, though I think this person could make a 'zine that took a little longer to read. I read Reach, I know what you can do. LO (1637 Evergreen Mill SW/Calgary, AB/T2Y 3A9/Canada)

**SIDE TRACKED #6** 8.5x5.5 50¢ 24pgs.  
Although a little hard to read because of the xeroxing, I still liked this personal 'zine. I can definitely see her growth in this 'zine; especially in dealing with those lovely teen years. P.S. I have a crush on Holden Caulfield, too. DA (7834 Farmington Ave./Portage, MI 49002)

**SKIRTI #1** 4.25x11 \$1 36pgs.  
Really fun and personal, Patrick and James share their stories about themselves: their likes, dislikes and more. There's some band pix and an interview with Troublemaker Unlimited. This is an excellent first effort, I'm eager to see future issues. MARK (4516 Viking Rd./Louisville, TN 37777)



those band photos... great 'zine. QP (48612 Chambury/Plymouth, MI 48170)

**SOCIAL UNREST #3** 8.5x5.5 \$7 20pgs.  
A champion of the DIY ethic and animal rights. Definitely important in the realm of politics of a cruelty-free lifestyle, Social Unrest provides alternatives to big, corporate manufactured goods and straightens out some unclear topics and definitions. Not huge, but worthwhile for the average humanitarian. DO (PO Box 138/4001 Stockdale Hwy/Bakersfield, CA 93309)

**SOCIAL UNREST #4** 8.5x5.5 \$1 40pgs.  
This is an above average peace punk 'zine. The folks at Social Unrest seem to have some good shit going on in Bakersfield, like a non-profit distribution and Food Not Bombs. In this 'zine there are articles on animal liberation, anarchy, racism & homophobia, Copwatch, Food Not Bombs as well as interviews with Realist & Exilet, Siren and Black Label. This is a lot better than most 'zines of this nature. MARK (Mail Box 138/4001 Stockdale Hwy/Bakersfield, CA 93309)

**SOCIAL SKILLS #1** 8.5x11 \$2 26pgs.  
To tell you the truth I didn't read all of the interviews (Still Life, Backlash, Wallside) because they were all so poorly done. But, noticing the mail system, I understand why. Some depressing poetry and a provocative question on abortion. What do you think about vegan abortionists? Hypocritical or just the freedom to choose? SA (48612 Chambury/Plymouth, MI 48170)

**SUPERFLY #4** 8.5x7 \$1 28pgs.  
This is a prime example of why personal 'zines have been getting a bad rap lately. Within these pages contains the most ridiculous, wishy-washy, illogical writing I've seen in a long time. From a rambling piece about sexism: "and to think that one culture is worse because they stone women is completely insane". I could fill half a page with such nonsensical quotes. What world do you live in? Toss, please do something to stimulate your critical thinking skills. QP (Toocasia Dehoog/5711-95 Ave/Edmonton, AB/T6S 1A6/Canada)

**TAPE OP #1** 8.5x7 \$2 20pgs.  
From the cover: "a journal of sound recording for the creative, independently minded musician, engineer & producer". Inside you'll find a couple of long interviews with people in the "industry", both a little too esoteric to keep this novice interested. The rest is... fuck it, just boring crap all-around, I seriously doubt one HaC reader would be into this... check out the price! QP (PO Box 15189/Portland, OR 97293)

**TANGENT #3** 8.5x5.5 \$1.64 52pgs.  
There is a lot of stuff about sexuality within the pages of Tangent. Also, there are a lot of contributions from the editors friends, and different viewpoints critiquing hardcore. Not bad. LK (PO Box 1781/Spokane, WA 99210)

**TEAR DOWN BABYLON #2** 8.5x11 \$2 36pgs.  
Lots of cut & paste art and a bunch of random blurbs about TV, O.J. Joe and little personal stories about this and that. Seems like the product of too many hours spent in front of the old boob tube. MARK (634 Monmouth Ave./Port Monmouth, NJ 07758)

**TERMINAL IDENTITY** 8.5x5.5 64¢ 8pgs.  
There's a piece on "women's philosophy" and a couple of short poems. Kind of random. I don't get it. MARK (164 Aberdeen St. Apt. B/Fredericton, NB/E3B 1R5/Canada)

**THE BEAT #1** 8.5x5.5 64¢ 20pgs.  
Really good writing in this one, well thought out and humorous. Topics covered are not your average zine fare... hooray for originality! Definitely check this out... QP (PO Box 2405/1 College St./Worcester, MA 01610)



**THE BLACK BOOK OF... 3x4 64¢ 8pgs.**  
What the fuck? I'm just lumping these two 'zines together in on review cuz basically I don't know what else to do. First of all *The Black Book Of Relationships* is a single piece of paper cut in the middle and folded to make 4 pages. It's drawings and photographs with little one word phrases stuck here and there. Then we have *The Black Book Of Facial Motion*, which is more of the same but with some sloppy writing about smiles. I don't fucking get it. MARK (Tom Cook/Main St/Kirkby Malham/NR. Skipton/N. Yorks/England)

**THE SCHWA SOUND #9 8.5x5.5 \$1 28pgs.**  
There's some good stuff in here, parts of this 'zine deal with social issues that are written in a creative and original style, making for an interesting read. There's also some little personal stories that didn't do too much for me and some really good looking comic art by Nate Powell. MARK (7205 Geronimo/N. Little Rock, AR/72119)

**3 CYNICAL #1 8.5x11 \$1 36pgs.**  
Interviews with Unasme, Supernova, Guzzard, and Pacifier, plus tons of record reviews. This is the first issue of this 'zine and most of the essays were about how those people got involved in the scene. I'd be interested to see what the next issue is like. Nice job for their first 'zine. HH (PO Box 343/Merrick, NY 11566)

**THIS IS HOW THE WORLD ENDS #1 8.5x5.5 75¢ 10pgs.**  
Love is scary. Ever listen to Unbroken? "Love is like setting yourself on fire and hoping you don't get burned." I'm sure many of us have felt that way or will someday. We're all fucked up; it's just that we have to straighten ourselves out. This is *How the World Ends* is moving, but too short and needs some better Kinko's work on the pictures and writings. SA (PO Box 125/Madona, TX 78054)

**THRU #2 8.5x5.5 32¢ 28pgs.**  
Do you fancy pigs, cops, police officers, or a proud supporter of the Illuminati, pardon me, the United States government. If you are, then stop reading this review; if not it can be worthwhile. *Thru* informs the readers on some issues dealing with the cracks in the system. Anarchy is also distributed in this 'zine as well. *Thru* takes a chunk of anarchy and lays it out on the table. Check it out, it's free damnit! SA (9692 Rangview Dr./Santa Ana, CA 92705)

**TIME'S UP #3 8.5x11 \$1 16pgs.**  
Very cool 'zine! Political, but most messages are portrayed in an artistic fashion. Not too many words - more of a "flyer" style. Neat layouts which easily drive the editor's points home. The small amount of writing that does appear is intelligent and worth reading. Well worth a buck. MM (328 Bruce Dr./Lincoln, NE 68510)

**TOUGH GUYS DON'T DANCE 8.5x11 \$1 2pgs.**  
This is one of those that I got way back in November and lost when I was on Christmas Break. The 'zine was pretty dated prior to that, but I still feel like shit for not reviewing it previous to this. It happened to more than me 'zine and I apologize. I don't really remember anything about the 'zine but for some reason I'm pretty sure it had an environmental edge to it and it was one that I enjoyed. I know there was a Timebomb interview, a XgasmasX interview, an interview with Axel (ex Shortlight), another with Vique (*Simba* 'zine) and then with Feeding the Fire and one last interview with Acme. Yeah, this 'zine was stacked. There's a lot of shit that I've forgotten, but this is a good Italian 'zine. If you're really interested I know MRR reviewed back in January. It's worth your while to check this one out! MM (Massimo Moscarelli/Via Licinio Stolare 2/00175 Roma/Italy)

**TRANZOPHOBIA #2 8.5x6 \$1 18pgs.**  
This newsletter is basically a list of show, records and contacts in France. Which means it is in French as well. LO (Silvan Fayard/40 rue de la Badoilliere/42000 C. Etienne/France)

**UNDERDOG #15 8.5x11 \$1 36pgs.**  
The people who do *Underdog* can't possibly be satisfied with the reviews it gets in this magazine. Every month I try to find some poor unsuspecting soul who will review it and like it, but so far I have struck out. I have no fear, *Underdog*, next issue I try out Mark. Now, this issue talks about gangsters, stealing, Internet censorship, and all that other stuff about Chicago that only *Underdog* can do justice to. This one I found myself enjoying *Underdog* a little more than before. Maybe they have finally worn me down. I'm free and interesting if you are in Chicago so pick up. LO (2252 N. Elston Ave. 2nd Floor/Chicago, IL 60641)

**UP FRONT #7 8.5x11 \$1 24pgs.**  
This photo 'zine with a few personal pieces, Subculture and Age of Reason interviews, plus tons of photos and reviews. Even though all that, it didn't take me to read though. I like the opinion parts, but the other stuff gets boring fast. LO (7 High St./Collinsville, MO 65021)

**WAIN HOPE #2 8.5x5.5 98¢ 10pgs.**  
*Wain Hope* is only 10 pages long but it's in COLOR. Oh, the length is pretty skimpy but probably because of the cool layout. Geez... there's only two writings on personal feelings and such and exactly 7 reviews. The next issue is longer and in color, too. SA (Kenmar Dr./Newark, DE 19713)

**VELVET GRASS #14 8.5x5.5 \$1.64 32pgs.**  
First off, because I am male, this 'zine does not target me. It is definitely aimed at women (or womyn or whatever) and the predominant theme throughout is rape. It's fairly well put together with a nice layout and legible. But while the topics are important to be aware of, it began to grate on me. Useful, but not for everybody. DO (828 Brownwood Dr., NW/Rosnoke, VA 24017-4320)

**VELVET GRASS #16 8.5x5.5 \$2 32pgs.**  
This is a pretty dope 'zine. It's all about fucking shit up, womyn empowerment/gender equality, with loads of fresh drawings and poetry/thoughts. Stories of lesbianism and mental revolutions scream at you. Take notice arm chair revolutionaries, this 'zine contains excellent writing. CQ (828 Brownwood Dr. NW/Rosnoke, VA 24017)

**VERY ALLERGIC #2 8.5x5.5 \$2 20pgs.**  
This is done by only one person. He discussed religion, punk and militancy. It contains some good record reviews and an interview with Gepetto, a hardcore band from Denmark. Not too bad. HH (Lars Hansen/H.C. Hansenevej 18/9120 Aalborg Se/Denmark)

**VOICEBOX #6 8.5x11 \$2.50 28pgs.**  
No fifty word review can convey the amount and magnitude of information this contains. This 'zine covers animal rights and ecology in a way that is both highly informative and inspiring. Inside you'll find an interview with Jim Mason, which covers some of the ideas from his book *Unnatural Order* and a huge collection of intelligent pieces. Highly recommended. SR (PO Box 454/Liverpool, NY 13088)

# 'ZINE REVIEWS

## WANDERING LANE #1.5

4.25x5.5 50¢ 18pgs.  
Dan is this nice, intelligent kid from LA and quite a bit of his personality comes through here. The writing floats from personal frustrations to the top five Anime films. This issue was a little short, but I guess that's why it is a point five. LO (Dan Hong/250 Denere Dr./Los Angeles, CA 90024)

**WARCRIME #1 8.5x5.5 \$1 32pgs.**  
This is a 'zine for the spiky hair, circle A crowd. Articles about Chiapas and Food Not Bombs, along with a couple of short interviews with Felix von Havoc and Inquisition. There's also a funny letter from one of the chumps from Total Cheez... er... I mean Total Chaos in defense of Epitaph and his own punk image. The stuff about visualizing armed revolution is kinda silly, personally I think guns are scary as heck! but this is a good first effort and I can tell this 'zine will get better with each issue. MARK (4348 E. 15th St./Tucson, AZ 85711)

## WE CAN BEAT UP MOST PEOPLE #8

8.5x5.5 \$1 32pgs.  
I shouldn't read this 'zine because it was much more enjoyable than most of the 'zines that I've read in sometime. However, if they were to spend more than 10 minutes on layout this 'zine could be so much better. The content is enjoyable and ranges towards the offensive (to some). Lots of interesting writings by the many members of their crew. Give this a try. MM (361 Hillman Ave./Staten Island, NY 10314)

## WEIGHT OF THE WORLD #2

8.5x5.5 \$2 28pgs.  
Seems to me like Chris has a lot on his mind and what's in this 'zine is only the beginning. Mostly creative, personal writing that is pretty angry and kinda depressing. There's also vegan articles and recipes plus book, 'zine and movie reviews and a fake interview with Shelter. A well written 'zine that deserves your attention. MARK (Chris/2 Bloor St. West/Suite 100 Box 477/Toronto, Ont./M4W 3E2/Canada)

## WENKEL ROTARY ENGINE FANZINE #3

8.5x5.5 64¢ 48pgs.  
There's a lot of stuff to read in this 'zine, and as I read it I found myself becoming quite engrossed in it. Dave writes his views on religion, abortion, animal experimentation and more, all of which is made more interesting by the fact that Dave goes to catholic school. There's also show, 'zine, book and music reviews as well as other personal bits. MARK (16D Court M/Brick, NJ 08724)

**WE'RE NOT LITTLE #3 8.5x5.5 64¢ 28pgs.**  
It's so great when you can open a 'zine and totally relate to something in it, and that's exactly what happened to me when I read *We're Not Little*. Short and personal, with thoughts about school and making choices. This is exactly the kind of thing I needed to read tonight. LK (1010 West Abbott/Muncie, IN 47303)

## YOU THINK YOU'RE A FAILURE #6

8.5x5.5 64¢ 20pgs.  
A fun 'zine from Ohio. Ryan shares with us some personal stories, a scene report, a recipe for making cider and some cool comics. I read it twice. MARK (6015 Chambers/Cleveland, OH 44105)

Here are some last minute reviews...

## AGATHA'S EMPTY HEART #4

8.5x5.5 \$1 28pgs.  
There is enough variety in this 'zine to keep my attention and it also sticks to a strong theme of grrrl-power. With comics, a Well Fed Smile interview, poems, stories, lots of humor, articles on Loretta Goins, prisons, valentine's day, and money, plus a gazpacho recipe... who could ask for anything more? Personalized to uniqueness and originality, but applicable to all. The parts about dating gamblers were cool. JI (2238 W. De Palma Circle/Mesa, AZ 85202)

## ETA RESEARCH CENTER Bulletin A

11x17 Free 1pg.  
A hilarious, tongue-in-cheek fact sheet put out by a "Christian" organization. Contains reports on miracles around the globe, home science, and offers many subtle insights into the xenophobia and dogma of many religious sects. JI (PO Box 486/Leicester/LE3 5ZU England)

## LOWER CASE #5 8.5x5.5 5¢ 22pgs.

Just about every page of this is full of writing about politics and activism. Most of the writer's focus goes into placing his personal identity in the midst of all this. This 'zine seems to function largely as a medium for the author's self-definition as an individual who is having a radical awakening. I disliked the constant oppositions of capitalist and anarchist which were frequent to the point of negligence of other points of view. A few slightly religious tones in the beginning made me a little uneasy. On the whole this is a really good effort and I hope to see the writing become more in-depth and thorough towards the issues it covers rather than simply defining a personal stance. JI (Bruce Erickson/55 second st./Thunder Bay, Ontario/P7S 3C6/Canada)

## ROBIN'S BLUE EGG #1 5.5x8.5 \$7 20pgs.

Construction paper and type-writer style gives this 'zine that quaint emo appearance, but I'm afraid I lost my patience with the monotony of it. I don't think it is fair to demand variety and entertainment from someone's personal creation, but because of these lackings it became tiring to read. There is a lot of criticism back on punk and Sensesfield, oodles of poetry, some stories, and some cute stuff about Scooby-Doo disco 45's. This is a pretty hip-lookin' 'zine with Moneywell-remembering lyrical shortcomings, but I just wish the type writer could be kept at a distance some of the time. JI (Nicholas/4909 Innsbruck Ct./Rapid City, SD 57702)

THE FOLLOWING ARE ALL ONE PAGE FLYER-TYPE 'ZINES THAT YOU SHOULD SEND ONE (32¢) STAMP FOR:

**CHUMPIRE #63-65 Ah, Chumpire, the gods of the flyer 'zine world. They'll give you reviews, addresses and opinions faster than you can say (or type, apparently) supercalifragilisticexpialidocious. LO (PO Box 660/Connetquot Lake, PA 16316-0680)**

**DRESS TO OPPRESS #7** Distribs, reviews, and more all one sheet of paper. It's sort of like HaC, since you need a magnifying glass to read it. LO (PO Box 2263/ESP Elm/Albany, NY 12220-0263)

**MEAT EATER MONTHLY** Basically just a Hot Water Music interview. LO (Pick it up in Gainesville.)

**SAVANNAH** This is really isn't just one page, more like 10 little pages. It tells a quick little story about how beauty is valued over other things and the way that worked itself into Savannah's life. (240 Pacific Ave./Staten Island, NY 10312)

**STRAIGHT EDGE NEWSLETTER** Scene reports, reviews and info from all over the globe. This person seems very tuned-in, especially if you e-mail. Send 1 IRC. (Boislevue/EP 7523/35075 Rennes Cedex 3/France or yann.boislevue@tutty.fr)

**TWO PERCENT BULLETIN #2-3** Top ten lists xeroxed on the back of xeroxes from magazines. Well, that's not totally true, they do give a few addresses to write to so the cause gets furthered. LO (127 George St./Fredericton, NB/E3B 1J2/Canada)

**UNDERGROUND RAILROAD #3** A telephone contact list of people, places and things in the US. This person does other lists too, so get in touch. LO (sacredbaker@mail.utexas.edu)

**XWAR HVMX #1** This one is made just to throw around a few opinions and give some info about what's going on. Very axe, very vegan. It for some reasons boasts that this is a straight edge war bulletin and "a new era in narrow minded thinking". What that means, I don't know. LO (Maurizio Ricci/Via Amico Signami 12/00132 Roma/Italy)



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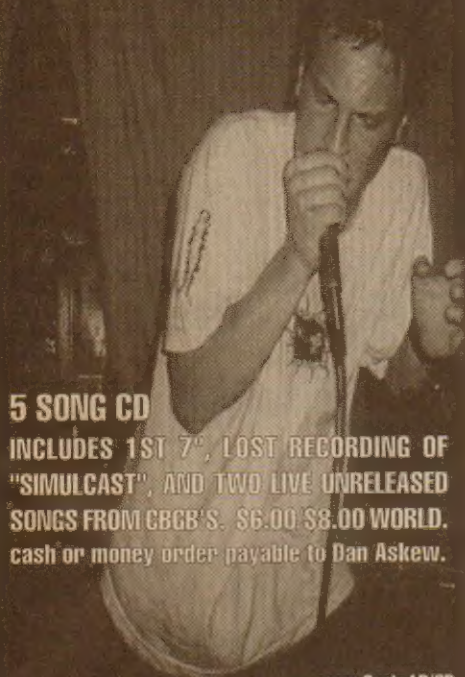
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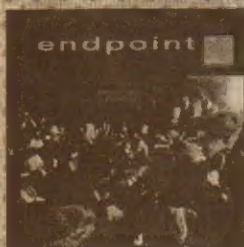
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## NEW RELEASES



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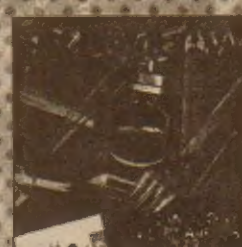


Dog 036 **OMAHA** "Accident" 2-song LP/CD. Limited to 1000 copies.



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Coming next: **THREADBARE** "escapist" 12"/CD. Aug. **CABLE** LP/CD. June **TRAMLAW** "Law of Averages" LP/CD. July



Dog 035 **TRAMLAW** "Technology will save us" 3-song 7"/6-song MCD. Features members of Endpoint and Falling Forward.

OUT ON JULY 1



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